

Cajanus

FACES
AND GAZES
OF SPANISH
ROMANTICISM



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In the exhibition that we present at the end of this complicated year, we have brought together a set of unique works made in Spain in the turbulent period between the second and third third of the 19th century, commonly called Romanticism. The exhibition does not try to cover all the genres or all the styles that took place in this half century, but rather to highlight a period of our artistic creation that was perhaps unfairly relegated. In it, works belonging to private collectors and other art galleries that have generously given us for exhibition are exhibited. Some are already known, but not seen for a long time, and most are unpublished. All of them of great interest. At the end of the catalog, we show some of the important pieces from this period that are currently in public institutions with which the Caylus Gallery has had the honor of work with in recent years.

We especially want to thank the interesting introduction with which Dr. José Luis Díez of the Real Academia de la Historia, a great expert in 19th century Spanish painting, curator of very important exhibitions and author of numerous publications on this period and Their protagonists. We hope that this exhibition and its catalog will be our little grain of sand for the knowledge and dissemination of these excellent Spanish artists.

Enrique Gutiérrez de Calderón and José Antonio de Urbina

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FACES AND GAZES OF SPANISH ROMANTICISM

José Luis Díez

Real Academia de la Historia

Whenever anybody attempts to trace a general outline of Spanish Romantic painting, it seems inevitable to conclude that the picturesque treatment of local themes is the most salient characteristic of this period in the history of Spanish art.

The enormous popularity attained during Spanish Romanticism by genres like *costumbrismo* and landscape painting, which eventually inundated the market aimed at the bourgeois clientele and the new moneyed aristocracy for the decoration of the drawing rooms, cabinets and picture galleries of their residences as an external sign of their social status in Isabelline Spain, led to an overwhelming abundance of pictures of character types, scenes of local customs and paintings of “*paises*” or landscapes, which still account for much of the art market even today. Consequently, it also gave rise to a type of collecting that regards this type of painting as representing the most genuine output of an artistic period that came to identify the authentically Spanish, both inside and outside Spain, with a more or less popular and exotic picturesqueness.

For some decades, fortunately, nineteenth-century art historiography has been reinstating the true value and importance of the great genres that actually configured the finest nineteenth-century Spanish painting, which is of outstanding stature, quality and interest within the European context of its time. Consequently, among them are also many of the most illustrious names in the art of Spanish Romanticism, understanding the term broadly, not so much as a period with strict chronological limits but rather as a special sensibility for interpreting the different subjects that interested nineteenth-century society. The new tendency was joined both by great masters trained in the rigours of the earlier academic classicism and by those who emerged in the central years of the most genuine Romanticism, and even by artists of later generations, who would leave their finest production in the last quarter of the century with a language whose inspiration is clearly Romantic.

Nevertheless, owing to their very nature, neither the works – and therefore the artists – of these “great genres” of historical, religious, allegorical or mythological painting, which developed largely in a public context, nor those which attained their greatest splendour during Romanticism in the private sphere, such as the portrait, later recognised as the defining genre of Romantic painting throughout Europe, had the same success among later collectors. This was both because there was little appreciation among historians and museums during much of the twentieth century for this type of painting in Spain, and also because it was regarded as lacking in the versatility necessary to fit into the field of private collecting, unless it was the effigy of an ancestor in the case of the portrait, of a religious subject for private devotion, or an allegorical or mythological composition intended as mural decoration for private residences.



This circumstance nevertheless has a clearly positive consequence for informed contemporary collecting, as it is still possible today to find some of the most beautiful and exquisite works of Spanish nineteenth-century painting among these genres. There are often works of surprising refinement and quality by well-known or especially productive artists, among them paintings where it is possible to appreciate a clearly more painstaking execution, generally owing to the identity of the client, that ultimately displays the true essence of the artist's highest abilities.

Besides showing us the faces of the leading members of the society in which the ideals of Romanticism were forged, it is thus precisely in the portraits, the most eloquent genre for the exaltation of the individual pursued by the Romantic spirit, that works appear among the great Spanish artists of an extreme quality and refinement that makes them extraordinarily evocative and attractive, raising them to an elevated place among the finest painting of their time. This is well illustrated by the splendid examples in the exhibition painted by the great Valencian master Vicente López (1772-1850), who, despite being the oldest of these artists and still belonging to the generation trained in eighteenth-century academic classicism, makes an enormous effort to keep up to date with the new Romantic language in two very different canvases painted when the old artist was nearly 70.

Indeed, the probable portrait of José Higinio de Arche responds to an evident desire on the client's part to reflect his social and professional status, a prestige he wished to underscore by being portrayed by Queen Isabella II's chief court painter. Here, with his proverbial virtuosity in the rendition of paper and cloths, López takes special care over the details of the papers on the desk while seeking to animate his sitter through his facial expression and hand gestures. By contrast, the portrait of the painter and restorer Nicolás Gato de Lema is an example of the more intimate variant of this master's Romantic portraiture, as it is probably a wedding gift for one of his most beloved pupils. For this reason, he makes it a cabinet portrait, showing a short bust very close to the picture plane, to be viewed in a strictly private environment, with an intense sensation of palpitating life that is achieved only by great portraitists.

Somewhat younger than López, Francisco Lacoma (1784-1849), a painter from Barcelona known principally for his interesting work as a flower painter and a competent life-size portraitist, managed to find an entirely personal and much more refined language in his small-format portraits, painted almost as portable effigies, sometimes as series or family cabinet groups, and absolutely epitomising his style within the Spanish art of his time. The best known are the extensive gallery he painted for Ferdinand VII of numerous members of the Royal Family. Within this type, it is his portraits of a strictly private nature, and especially those of children, which exude a delightful and genuinely Romantic air with clear English and French influences, and are among the best of his production. Even in works painted as early as *Boy with Dog* and *Boy with Nest* (probably brothers), painted in 1828 in Paris, where Lacoma took up residence and had probably the best years of his career, the protagonism granted to the minutely detailed landscape, with infinite nuances in

the leafy grove, and the attention paid to the distances of the lake and architectural features give these portraits a very special and enormously attractive charm.

Together with them, other artists belonging to generations born in the eighteenth century and still trained in the rigours of strict French Neoclassicism, such as José de Madrazo (1781–1859), tried to assimilate the new airs that were starting to blow through the new Romantic portraiture throughout Europe, infusing their sitters with greater liveliness and amenability. This is the case even of intimate portraits with no elaborate settings, as can already be apprehended in that of the actress Maria Escribano, where, without abandoning the force of his most personal style, he manages – albeit timidly – to connect with the viewer through the smile and expressive gaze of his sitter. This portrait is moreover an especially interesting contribution to José de Madrazo's production because although hitherto virtually unknown, it strikes us as highly familiar because it was reproduced years later by the artist himself in the background of the well-known full-length portrait of the Enlightenment thinker Manuel García de la Prada, painted in 1827 and preserved at the Academia de San Fernando, owing to the sitter's wish to be portrayed alongside the image of his already deceased wife.

This same timid approach to the new Romantic postulates can be found in other leading painters whose style was formed in the academic classicism of the first years of the century, such as Rafael Tegeo (1798–1856). In his *Portrait of Lady with Red Shawl*, probably painted during his stay in Italy, he breaks the rather distant frontality usual in his portraits of those years to come up close to his model, portraying her slightly from below and with her head tilted against a very dark background, so emphasising the strength of her steady and intense gaze in order to secure the viewer's attention.



José de Madrazo, *Manuel García de la Prada*, 1827. Oil on canvas, 188 × 132 cm. Museo de la Real Academia de Bellas Artes de San Fernando.



Billiard room of the Gaviria Palace, circa 1910. Photograph by Francisco de Paula de Arróspeide, Count of La Revilla.



discover a true master at the genuinely Romantic assimilation of the great Golden Age painting of his own school, of which he hoped to prove a worthy heir, and which he was able to interpret with an unmistakable style of his own. With his eyes on the great Baroque portraiture of Seville, he put the best of his work into effigies of special significance for him, like that of the musician Mariano Lidón, to whom Gutiérrez de la Vega refers as his master in the dedication of the portrait, or that of the writer José Zorrilla, an intimate friend of the artist's, to whose works he dedicated some of his literary compositions in the brilliant gatherings at the Liceo Artístico y Literario in Madrid, a glittering crucible where the different creative arts of Isabelline Romanticism fused in perfect communion.

The vaporous and fluid brushwork of both portraits constructs the modelling of the figures and shrouds them in a warm and evocative atmosphere of singular charm that manages to embody the purest essence of the Romantic portrait. In his opulent portrait of Queen María Cristina de Borbón dressed in the manner of Velázquez, for evident but very different reasons, the Sevillian painter was keen to demonstrate his natural assimilation of Velázquez's art, drawing inspiration in this case from the sovereign's elaborate attire. This allowed him to emulate Velázquez's command of white, red and black as the basic colours of his palette, an absolute chromatic economy of an enormous and purely pictorial effectiveness. In this work, he thus achieved one of his most outstanding portraits, and also one of the most singular effigies of the queen regent, so fond of having herself portrayed in the attire of royal figures of the past as a way to underscore her own legitimacy as sovereign during the minority of the child Isabella II, in whose reign many of Spain's finest Romantic artists came to prominence.

Besides Gutiérrez de la Vega's best-known facets as a portraitist and a religious painter, this artist also cultivated a type of scene that was sometimes picturesque in inspiration, sometimes novelistic, and occasionally even based on operatic librettos, but always had a narrative content that made such works especially attractive. They featured large half-length figures of a type very seldom found in Spanish Romantic painting, and distinct from the most habitual *costumbrismo*. Two examples of this highly personal genre are the magnificent pair of canvases entitled *The Desire* and *The heartbreak*. Originating in the collection of the Duchess of Valencia, they are sometimes considered mere portraits, but should in fact be treated as scenes with a literary inspiration, to which the artist was especially sensitive owing to his friendship with writers and musicians at the Liceo.

A somewhat similar case is that of his countryman Antonio María Esquivel (1806-1857), to whom he has always been linked owing to the parallels between two careers that both led to fortune at court. Justly reputed as one of the outstanding masters of the Spanish Romantic portrait, his tireless activity in this genre from his early youth until his death has left an enormous gallery of effigies by his hand, demonstrating not only his uncontested command of the genre but also his different degrees of interest and commitment (and therefore of quality) depending on his emotional proximity to his sitters or the importance of the recipients of his commissions.



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This explains why one of his most painstakingly executed pictures is his splendid portrait of General Prim, painted in 1849, and long known through the specialised literature but hidden from public display for many decades. Besides the close attention lavished by the artist on this portrait, especially appreciable in details of the sumptuous uniform like the feathers on the cocked hat, the embroidery on the dress coat and even the modelling of the gloves, with its virtuoso handling of the gradations of white, the retrieval of this painting means the recovery for art history of one of the most attractive and singular iconographies of this soldier and politician, so central to Spanish nineteenth-century history.

Esquivel was also one of the finest Romantic portraitists of children, a modality that was always especially difficult even for the best masters in the genre, since it is particularly hard to capture the restless spontaneity of child sitters. They proved resistant even to great portraitists, who ended up depicting them as premature adults. However, Esquivel's portraits of children, like the *Boy With Bilboquet*, show his absolute dominion of this speciality, effectively using all his resources to produce the charming and winsome results desired by the parents who commissioned portraits of their offspring from the Sevillian painter. The grace of the poses, the detail in the rendition of hair, clothing and the toys or pets with which Esquivel's infantile portraits are usually adorned, and the landscape settings in which they are shown, with his small sitter resting in this case on the back of a statue of a recumbent lion in a garden, give his portraits all the ingredients of childishness but also bring them elegance and distinction, the reflection of a high social position, as required by the clients.

The work of the Sevillian master had a prolongation in that of his son, Carlos María Esquivel (1830-1867). Without achieving the renown of his father, his production is of undoubted interest and still awaits the appreciation it deserves. Although he demonstrated his ability in compositional pieces, most of them painted as entries for public competitions, his facet as a portraitist is probably more personal, both because there are glimpses in it of stylistic features inherited from his father, and because of his special interest in analysing his own image in the various known self-portraits by his hand. One is the delightful juvenile *Self-Portrait* in the exhibition, signed at the age of 18 with barely a shadow of down over his lip, painted as a pair to the *Self-Portrait* of his father, which perpetuates that master's genuine obsession throughout his lifetime with his own image, rendered in a large number of self-portraits. In this case, his son pays him an intimate tribute, showing both of them in domestic clothing with indoor caps, and so establishing a charming complicity between father and son reserved exclusively for family viewing.

P. XVIII: Antonio María Esquivel, *The General Prim* (detail), p. 30.

ARRIBA: Antonio María Esquivel, *The General Prim on Horseback*, Museo del Romanticismo.

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While not unknown, the full attention it deserves has yet to be paid to Antonio Maria Esquivel's facet as a leading erotic painter of Spanish Romanticism. A genre generally reserved for printed illustration, drawing or watercolour, a format allowing it to be observed in the absolute privacy and intimacy of a portfolio or album jealously guarded in the secret drawers of cabinets, was elevated by the Sevillian master to the category of the canvas, often large-format, for the decoration of the picture galleries of the bourgeois residences of his time, though also destined for locations that favoured withdrawn contemplation. An eloquent example of this is the fascinating canvas representing a girl in her bedchamber. Her life-size figure, uninhibited and brazenly provocative, defiantly showing her breasts over her décolletage while drawing aside the curtain of her bed and turning an insinuating gaze on the viewer, constitutes one of the leading examples of the activity of Esquivel in this genre. It was one in which he left a fair number of works, several of them of similar size, in which his finest abilities as a painter nevertheless always shine through, and are clearly visible in this case in the splendid modelling of the folds of the girl's skirt, indebted to the best of the academicism in which he was trained in its basis on a firm command of drawing.

Another of the major facets of Esquivel's art was his highly competent religious painting, a genre in which he left much of the finest work of his own production and of all Spanish Romantic religious painting. In recent decades, this aspect of his work has fortunately recovered the high consideration it deserves. It is precisely more interesting than that of contemporaries like his own fellow Sevillian, Gutiérrez de la Vega, because far from clinging to models consolidated by the devotional tradition, Esquivel strives to construct more novel iconographies while interpreting them within the strict academicism of his training, which gives his religious figures a transcendent and extremely attractive solemnity. A fine example is the picture of *The Three Marys*, painted in 1841, with half-length figures very close to the viewer. Leaving no room for any setting, all the attention is concentrated on the drama of their gestures, arousing an intense emotional response in the viewer of a canvas that Esquivel interprets with a profound classicism both in the sculptural modelling of the folds of the Virgin's mantle and in the gesticulation of the characters themselves, almost worthy of a Greek tragedy.

Even so, Spanish Romantic religious painting is still largely eclipsed by other genres in which traditional historiography has identified the most genuine defining elements of Spanish Romanticism. While the Church had almost lost its importance as a great patron of religious works, and the genre had therefore become relegated to occasional public commissions and to the devotional clientele, artists nevertheless found other paths in the genre for exploring their own development. Among them, as had happened since the start of the Early Modern Era, were some painters who found biblical subjects to be an ideal quarry for exploring their skill at representing the nude. An illustration of this is the interesting painting by the Barcelona-born artist Luis Ferrant (1806-1868), *Adam and Eve at the Moment of Discovering the Body of their Son Abel*. This was painted during his stay in Italy, where he travelled like so

many other young Europeans of his time as an experience essential for the completion of his training.

Indeed, in the central years of the nineteenth century, Rome continued to be the melting pot for the latest artistic novelties, and it was there that the search emerged for the most spiritual roots of true religious painting, the kind which found expression in the supreme conquest of ideal beauty achieved by the great masters of the Renaissance through perfection of line and harmoniously serene compositions. As is well known, this return to the origins of religious painting was brought about by young artists, mainly Germans, known as Nazarenes owing to their custom of wearing habits to emphasise their religious inspiration. From Rome, they propagated an extreme academic purism to young artists around Europe in the painterly language applied to the interpretation of what were fundamentally religious subjects, although it also eventually impregnated other genres. A number of Catalan painters were especially sensitive to this aesthetic novelty, among whom Joaquín Espalter (1809-1880) was probably the one who achieved the highest levels of refinement in the new language, to which he remained faithful for much of his career, even when European painting was already striding towards a vigorous new realism. Trained directly in the Nazarene doctrine during his stays in Italy and Germany, his art is well represented by the monumental *Immaculate Conception Surrounded by Angels* painted in 1859, who is offered the crown and sceptre as attributes of the Queen of Heaven by two angels flanking her in perfect symmetry. In this painting, the balanced serenity of the composition, the extreme stylisation of forms in an almost ascetic purism and the cleanliness and pulchritude of the drawing form a splendid synthesis of the levels reached by Espalter as a religious painter, perfectly attuned to the international purism in which his style crystallised. However, besides this large-format work and his facet as a decorative painter, of which he left fine examples in the new public buildings that emerged in Madrid in the most fertile years of Isabella's reign, Espalter also produced significant work as a portraitist, painting life-size effigies of undeniable Romantic charm thanks to their amenable language, their clean and well-defined line, and a brilliant finish in the tones of the palette.

His most outstanding work in the genre is found particularly among his smaller group portraits with figures arranged in delightful interiors in the manner of conversation pieces, with a clear English influence. These portraits are given a special charm by the intimacy with which the artist brings the figures together in an enclosed space under the pretext of belonging to the same family or attending a musical soirée. This is the case of the painting identified as a *Concert at Mesonero Romanos' House*, attributable to his hand. Despite its sketchy execution, with the faces of the figures left undefined, what makes it especially attractive is the atmospheric ambience that envelops the figures in the half-light of the room, together with the interaction between them through their gesticulations and postures, infusing them with a highly effective scenic dynamism.

Although different in character, but similarly influenced by the English painting imported to Spain by the British industrialists and merchants who settled in



Andalusia, the young Sevillian Manuel García "Hispaleta" (1836–1898) also produced an exceptional essay in this type of "scenic portrait" in his surprising *Hunting Scene with General Narváez and his Wife*. This painting is of enormous interest for its novel and singular contribution to the iconography of the famous Isabelline soldier and politician, and for being a practically unique case among the youthful production of this artist, known above all for the pictures of customs and the literary scenes with which he found fame. In this scene, no doubt following instructions from Narváez himself, Hispaleta depicted what must have been a specific episode witnessed by the First Duke of Valencia and his French wife, Marie Alexandrine de Tascher, during a hunt, when a farm labourer falls from his mount, making the horses rear and exciting the dogs in the pack. Resolved with the undoubted grace of the most genuine picturesque Romanticism, there is an extraordinarily striking contrast in this picture between the dramatic tension of the episode and the absolutely impassive and almost smiling faces of the protagonists, whose faces are immediately recognisable, thus complying with the essential iconic function of a portrait for which the artist's clients pose with natural ease and in complete oblivion to what is happening around them.

All these artists managed to find a niche for themselves in the artistic panorama of Isabelline Madrid, and in most cases the practice of portraiture allowed them to attain a comfortable and stable position amidst the abundant demand of the burgeoning Isabelline high society, whose members wanted images of themselves to adorn their residences, an evident sign of ostentation and of a social distinction proportional to the fame of the artist. However, all of them were overshadowed by the glittering figure of a young painter, the son of a great master and a favourite of kings and princes, awarded the highest academic honours from a very early age, and above all graced with exceptional gifts for the practice of portraiture, of which he very soon became the indisputable and absolute master among the highest echelons of Spanish society in the reign of Isabella II.

Trained in France, Germany and Rome, and a friend to the most celebrated international painters of his time, Federico de Madrazo (1815–1894) signified the arrival in Spain of the principal aesthetic tendencies of the finest academic Romanticism in international portraiture, to which he added his own extraordinary gifts as a painter and his profound and intense ability to assimilate the portrait tradition of the Spanish school. From such early pictures as the *Portrait of the Queen Regent with the Carmelite Habit*, painted when he was just 18, he occupied a prestigious position as royal painter at an age unthinkable for any other artist of his day. After his stays in Paris, he ventured into formats and languages that were quite novel for the Spanish public, such as his delightful cabinet portraits with full-length figures in interiors or open landscapes. His delicate brushwork shows special deftness in the treatment of clothing and furs and in the soft modelling of the flesh, nuancing the shadows on the outlines of arms and necks with delicate *sfumature* learned through his contact in France with the great master Ingres, a friend of his father's. He demonstrated a special sensitivity that allowed him to master every facet of the genre in



an oeuvre that reached full maturity in the following decades, both in the exquisite treatment of his female portraits and, very especially, in his portraits of men.

A splendid example is the portrait of the young Mexican landowner Francisco de Paula de Sayago y Méndez, painted at the peak of his maturity in 1851. Federico here demonstrates his proverbial command of the multiple shades of black, a virtuoso skill absorbed through his assimilation of the portraits of Velázquez, as well as his especially elegant sense of the arrangement of poses, especially the position of the hands and specific decorative details like the spectacular silver pin that runs through the sitter's satin tie. Madrazo's supremacy as the great master of the Romantic portrait in Spain is appreciable here in many other details, like the subtle gleams on the collar of the shirt or the hint at bags under the eyes, habitual in many of Federico's portraits as a means of giving his sitters an air of dreamy melancholy. Suitably combined, all these features clearly account for Federico de Madrazo's position of absolute primacy among the rest of the Spanish portraitists of his time. Even in pictures of children, where so many painters had a tendency to insist on purely decorative or anecdotal elements, Federico employed his finest gifts as a painter, leaving such delightful portraits as that of Vicentita Bertrán de Lis, with masterly features of pure painting visible in the freedom of execution with which he resolves his small sitter's dress, dragging the brush to achieve the vibrant glimmers of the satin sash at her waist and those of the dress itself by contrast with the much more polished brushwork of the flesh tones.

Federico de Madrazo was also to be the principal ambassador in Spain of the academic purism he had learned in Rome, fundamentally for the interpretation of religious subjects, and throughout his life he sustained an artistic struggle with Carlos Luis de Ribera (1815-1891), his strict contemporary. Fraternal friends as youths and later permanent rivals, they perpetuated the confrontation between their respective fathers, who had likewise been great friends during their youth in Paris and Rome. Nevertheless, Carlos Luis won his greatest renown throughout his career for his pictorial compositions, and some of his pictures on religious subjects attain higher degrees of quality and technical refinement than those shown by Federico in this genre. An excellent example of this is the beautiful canvas of *The Virgin Mary Meditating on the Cross, Consoled by her Son*, painted in 1867, which decorated the office of the king consort, Francisco de Asís, at the Royal Palace in Madrid, and can without doubt be regarded as one of the masterpieces in the genre, produced at the height of the artist's maturity. Besides the originality of its format and its iconography, which shows an adolescent Jesus comforting his mother as she sadly contemplates the premonitory symbol of his sacrifice, Carlos Luis here demonstrates his exquisite refinement in the treatment of colour, his absolute command of drawing, and the masterly modulation of the mysterious half-light that bathes the figures, thus concentrating the intimate emotion of a scene shrouded in a subtle mystic silence. He also displays astonishing technical skill in the modelling of the volume of the folds of the fabrics and the almost tenebrist treatment of the brusque lighting contrasts on the flesh, which heightens the drama of the scene.



However, if there is one genre that has traditionally been identified with the most genuine Spanish Romanticism, it is the picturesque *costumbrismo* with which the painters inundated the art market of their time, as it was easy to sell both to general collectors and to the incipient tourism that was starting to visit Spain and especially Andalusia, the region seen as the highest expression of Spanish exoticism, which drew special attention owing to the typicality of its peoples, customs and costumes. This hyperabundance of Romantic *costumbrista* painting, which still floods the market and some areas of collecting today with works of the most diverse interest and quality, makes it necessary to seek out singular pieces, even for the most reputed artists in the genre, that denote examples of special quality or originality in their production.

Indeed, it is in pictures as delightful as the *Interior Scene with Family of Peasants* that we can appropriate the most exquisite qualities of the art of the Madrid-born Leonardo Alenza (1807-1845), generally dismissed by art historians as a follower in the wake of Goya, but who in fact shows himself in his most carefully executed works to be profoundly acquainted with the Flemish *costumbrismo* of artists like Teniers, whose work, which he was able to admire at the Museo del Prado, proved a decisive influence on interior scenes like this one. Alenza's debt to seventeenth-century Flemish *costumbrismo* and the heights reached by the artist in his most painstakingly executed genre scenes are here appreciable in the interior space of the hovel where the figures are located, with a high ceiling lost in gloom, in his picturesque observance of the characters, whom he models through the light entering the door with such evocative results as the figure of the seated old woman whose shadow is silhouetted in the doorway, and in the nervous and minute brushwork he uses for the delicate rendition of the figures, overflowing with pictorial vibrance, and of the modest objects scattered around the room, rather like miniature still lifes.

Also very singular, though for very different reasons, is the painting in the exhibition by the renowned Sevillian painter Valeriano Domínguez Bécquer (1833-1870), an excellent portraitist known also for his scenes of customs in an academic format, above all of inhabitants of Castilian villages, painted during the anthropological expeditions through Castile promoted by the government of Isabella II, on which he was accompanied by his brother, Gustavo Adolfo. Almost unique among his known production, then, is the canvas of *Boys Eating Fruit*, signed in 1862, a work whose practically life-size figures perhaps explain a type of execution that differs greatly from his smaller paintings. It represents a summary attempt to connect with the Sevillian tradition of painting children and urchins as practised by Murillo, whose models seem to be recalled even by some of the children shown here.

Together with the portrait, the genre that underwent the greatest transformation as a vehicle for the artistic transmission of Romantic ideals was undoubtedly the landscape, which filled the rooms and picture galleries of Isabelline residences. Landscape gave artists the opportunity to indulge their imagination in the invention of exotic landscapes, suggestive light effects, picturesque corners and sublimated visions of the monumental vestiges of the mediaeval past, and painters were

therefore able to construct their landscapes in total liberty, giving free rein to their creativity in the privacy of the studio, as learned from academic teaching since the previous century, and departing at most from rapid sketches taken from life which were then transformed into spectacular displays of sheer inventiveness, the reason for much of their charm.

Among the Romantic landscape painters who built their style on faithfulness to academic postulates, the Madrid-born artist Antonio de Brugada (1804–1863) was perhaps one of the first who managed to elaborate a very personal artistic language deriving from the landscape tradition of the French classicism in which he was trained. His landscapes are characterised by precise drawing, brilliant colouring and balanced and serene compositions constructed on the basis of successive parallel planes reminiscent of theatrical sets, with which he achieved works of great charm and interest in the purest essence of picturesque Romanticism. For some decades, the fertile production of this artist has been justly reassessed to place him among the leading masters of the Spanish Romantic landscape.

Brugada always showed a special predilection for suggestive lighting effects, sometimes conceived in terms of contrasts between day and night, as in the attractive pair of canvases entitled *Coastal View at Dawn* and *Coastal View at Dusk*. Both show a Moorish gate in a wall and old buildings by the sea, giving the artist the perfect pretext to demonstrate his skill at achieving effects like the reflections on the surface of the water of the sun and moon, which appear amidst cloud-strewn skies, or the artificial illumination of the lighted bonfire in the night scene, whose reflections are projected on the embrasure of the Arab gate and the figures in the nearby boats, resulting in highly evocative canvases with considerable charm and Romantic flavour. Another of Brugada's most interesting facets is his work as a painter of *vedute*, producing attractive panoramic views of cities, mainly in the south of France, where much of his career was spent. A magnificent example is his *View of Pau*, signed in 1844, which displays the defining characteristics of Brugada's work in this speciality. The perfectly balanced composition dominated by the imposing silhouette of the city's castle, with a large mass of trees placed at one end in a device typical of the seventeenth-century Flemish landscape painting that so greatly influenced many of his works, and a balustraded parapet silhouetted on the other side against a bright sky strewn with clouds, combines with the demands of a minutely descriptive technique to make the city's most characteristic buildings clearly recognisable. This demonstrates the artist's mastery of the composition of this type of urban view, generally taken from a distant point that allows the buildings to be framed in a natural setting which situates the viewer on the closest plane, and is always traversed by small figures that add a picturesque and anecdotal touch to this artist's landscapes.

The restrained measure of this way of understanding the Romantic landscape contrasts completely with the work of Genaro Pérez Villaamil (1807–1854), the painter from Ferrol who is regarded as the great master of the Spanish Romantic landscape. With a style forged in an exaltation of the picturesque and exotic adopted from the English Romantic landscape, his landscapes are nearly always dominated by impos-

ing monumental vestiges of the mediaeval past, both in large and minutely elaborated panoramic compositions and in his quick sketches made in the course of a single session, reserved for his intimate circle and therefore made with a greater freedom of interpretation and execution. Examples of these last works are the two small pictures in this exhibition, where the most genuine essence of Villaamil's art can be appreciated for various reasons. In the case of his delightful *View of the Church of San Francisco de Betanzos*, the painting is really an absolutely free and almost dreamlike interpretation of the church of Santa Maria del Azogue in that Galician town, which Villaamil transforms fantastically through an evanescent vision of its architecture, rendered by means of very thin *velature* of paint and varnish that build up its volumes to such large proportions that it becomes an edifice of imposing and almost awe-inspiring monumentality in comparison with the tiny figures moving past its walls.

Very different in its significance, the *Fantastic Landscape* can in a way be seen as a synthesis and emblem of the artist's work. Dominated by the imposing silhouette of a ruined castle on a hilltop surrounded by mountains, and bathed in a golden twilight that envelops the whole landscape and plunges the whole foreground into a very evocative half-light, it depicts one of the artist's favourite subjects, an identifying facet of his art resulting fully from his creative imagination and rendered in the brevity of a few sessions. The rich brushwork with its intense pictorial assurance and expertise, quite distinct from any technical convention, is explained in this case by the fact it was painted as a gift for "his friend Don Federico de Madrazo". This is why it is painted with the absolute technical frankness demanded by a work made by a painter for a painter, constituting a significant tribute in respect and recognition of a master who championed aesthetic postulates completely opposed to his own in the Madrid of his time, and was given to airing them in the gatherings at the Liceo Artístico y Literario.

It was in the soirées at the Liceo that Villaamil engaged in legendary artistic duels with his great friend Eugenio Lucas Velázquez (1817–1879). These challenges of creative speed and originality were dear to the Romantic spirit as well as eloquent statements of their artistic affinity. One of the most interesting facets of the extremely fertile production of Lucas, a versatile and uneven artistic personality renowned mainly for his work as a *costumbrista* (also present in the exhibition), is perhaps his landscape painting. Indeed, it is in small and swiftly executed landscapes like his *Battle Scene*, painted in 1852, that we find the most original aspects of his painterly personality, with the scene configured on the basis of large and almost abstract patches of colour, richly pigmented and applied with indisputable pictorial expertise by means of broad, capricious and aleatory brushstrokes which serve in themselves to form the final topography of the landscape. This is then imbued by Lucas with sense and narrative by plaguing it with a welter of tiny figures that swarm like ants in the heat of the battle.

While providing a counterpoint to the extreme imagination and freedom of fantasy found in these painters, the next generation of landscape painters nevertheless constitutes a particularly interesting moment in the development of Spanish



landscape owing to its search for a still incipient realism that remained impregnated even so with a totally Romantic atmosphere, albeit a much more tranquil one proposing a return to a natural order interpreted with soft and delicate colours, subtle *velature* and forms dissolving in the distance. Although there is now a search for natural landscape, this is still subjected to refinement and idealisation by the painter's mind in the studio. A fine example of this is the *View of the Monastery of San Lorenzo de El Escorial* by Vicente Poleró (1824–1911), a painter from Cádiz, during his stay at the monastery from 1854 to 1857 under commission to restore some of its paintings, although he is better known as a critic and theorist. While it is centred on the imposingly monumental silhouette of Herrera's architecture, this broad panoramic view opens out into a beautiful prospect of the Sierra de Guadarrama, marking the closest viewpoint to the spectator by means of the peasant with his bundle of sticks behind some rocks in the foreground. From this vantage point, he contemplates the landscape advancing into the distance in pronounced shadow, with the monastery and the mountains of the Sierra enhanced by sunlight in a very skilful use of the genre's own devices for marking the depth of the landscape, while the corners are softened by painted curved mouldings of a genuinely Romantic flavour.

Eugenio Lucas Velázquez, *Battle Scene* (detail), p. 82.

As mentioned earlier, the Romantic spirit impregnated Spanish painting far beyond any strict chronological boundaries, which makes it fascinating to follow the trail of a clearly Romantic gaze in painters belonging to the second half of the century. Many of these are well-known but have until now been unjustly regarded as of minor interest by art historians and collectors, and they merit firm reinstatement in their true place in the history of the art of their time. For instance, completely removed from the Spanish tradition and immersed in the orientalism that flooded all Europe thanks to Fortuny, the work of the Cádiz-born painter Francisco Lameyer (1825–1877) proves astonishingly versatile, almost chameleonic, capable as he is of evoking both the universe of Fortuny in his orientalising pictures, like *Caravan in the Desert*, and the French or German history painting of greatest compositional complexity, as in his very interesting *Cantabrians and Romans*, which clearly displays this artist's aptitude for spectacular and markedly dramatic scenes with large masses of moving figures. He impressed his most personal style on such scenes while also proving able to assimilate the style of his great friend Alenza in his picturesque pictures and prints of Spanish *costumbrista* scenes.

From the same generation, the Catalan Francisco Sans Cabot (1828–1881) still awaits due recognition as one of the greatest Spanish decorative painters of the second half of the century. He was responsible for the most spectacular mural decorations of a large number of private residences and public buildings in Madrid and its surrounding area, most of them unfortunately no longer extant, although it was in them that he probably left the finest of his outstanding production. He handled the allegorical repertoires with special skill in compositions infused with movement and agitated dynamism, as shown by one of the several known sketches of *Fortune, Chance and Madness Distributing their Gifts to the World*, a preparatory piece for the large-format canvas presented by the artist to the National Exhibition of 1871. The vigorous and assured technique with which he constructs the volumes of the figures on the basis of energetic and direct strokes was learned from his master Eduardo Rosales, upon whose death he concluded some of his unfinished mural commissions. Also appreciable in this sketch is the pictorial richness of his palette, which leaves the figures insinuated and envelops the entire allegory in a gorgeous whirlwind of colour accentuated by the imprecise execution proper to a preparatory work.

The youngest generation in the exhibition is represented by the brothers Eduardo and Ricardo Balaca, the sons of José Balaca, also a painter, who pursued much of his discreet career as a portraitist in Lisbon. It was there that his second son, Ricardo (1844–1880), was born, going on to achieve some renown as an artist for the works on historical subjects that he presented at the different National Exhibitions of Fine Arts, generally in the academic format he especially favoured, and which he applied to other genres like the portrait, especially his most intimate and private images reserved for family viewing, perhaps his most attractive work, impregnated with a charming Romantic flavour despite their late date. Fond of reflecting his own image on the canvas, several self-portraits of the artist are known in a cabinet format, as well as others of the same type depicting his wife, Teresa Vergara Domínguez.



Born in 1852, his beloved sitter was therefore 21 when he painted this *Portrait of the Artist's Wife*. He always liked to portray her full-length in simple but neat attire amidst a natural setting, on this occasion in the shadow of some branches by the door to a modest house, where she appears with strikingly handsome simplicity in a small shawl and plain satin skirt, all depicted with lingering and minute brushwork and great attention to detail.

Although it was to be his younger brother who pursued a more sustained career as a history painter, Eduardo Balaca

(1840-1914) also made inroads into this genre with small historical scenes as delightful as *The Death of the Count of Villamediana*. Signed in 1889, this is a curious example of the ephemeral transformation undergone by the genre in the final years of the century, when the great historical set pieces progressively disappeared from the public exhibitions and the walls of museums to find a place in private collections, considerably reducing their size and concentrating on the subjects from the past with the greatest anecdotal content. The discovery in the alleys of the Madrid of Philip IV of the lifeless body of the gallant Count of Villamediana, the victim of an enigmatic assassination on sovereign orders owing to his suspected affair with Queen Isabella of Bourbon, is an episode that had had some development in the history painting of a few decades earlier, and was here evoked once more by Balaca.

Amorous intrigues, deaths by royal jealousy, nocturnal ambushes, alleyways mysteriously bathed in moonlight, figures moving in the shadows and corpses discovered by the flickering light of a lantern are all features that demonstrate the persistence of a genuinely Romantic spirit in Spanish painting decades after the disappearance of Romanticism as a movement, and on the threshold of the profound artistic, political and social transformations lying in wait in the new century.

Francisco Sans Cabot, *The Fortune, the Chance and the Madness Distributing their Gifts Throughout the World*, 1871.
Oil on canvas, 41 x 33 cm. Museu d'Art de Girona.

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CATALOGUE

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Bartolomé MONTALVO

(Sangarcía, Segovia, 1768–Madrid, 1846)

View of Madrid with the Royal Palace from the West

Ca. 1807–1814

Oil on canvas

50.5 × 75 cm

Inscribed on the back on the canvas: "Montalvo"

PROVENANCE: private collection

Towards 1800, Bartolomé Montalvo started to show a progressive inclination towards landscape in his work, though without abandoning the history paintings and still lifes he had been presenting since 1795 at the public exhibitions of the Real Academia de Bellas Artes de San Fernando (PARDO CANALÍS: 1967). After 1807, however, he was able to devote himself to the genre almost exclusively thanks to a pension awarded to him by Charles IV, which he received for eight years. It is during that period that we should probably situate the execution of this previously unpublished view of Madrid from the west, which encompasses the Royal Palace. The work accords perfectly with the usual subject matter and format of his landscapes, generally small or medium-format paintings executed in the studio and animated with small figures, animals and architectural features of his own invention (ARIAS ANGLÉS: 1985, p. 31 and 47).

Although Montalvo also painted animals and portraits, he and his colleague Brambilla can be regarded as the artists who defined this genre in Spain at the start of the century. Among his works of this type are 23 small landscapes on copper on the skirting board of the Fine Woods Room in the Bourbon Palace at El Escorial (TORRES PERALTA: 1984, p. 425–432); *The Meadow of San Isidro*, preserved at the Royal Palace in Madrid; a *View of Madrid* at the Royal Palace of Aranjuez, dated 1816; and various small landscapes like those preserved at the Museo Cerralbo and in private collections.

Montalvo was appointed academician by merit in 1814, and adjutant to the Salas de Principios in October that year. A year later, in 1815, Ferdinand VII made him honorary court painter of landscapes, an appointment that led him in 1816 to begin a journey to Valencia, Murcia and Catalonia to paint various views by order of the King.



Vicente LÓPEZ PORTAÑA

(Valencia, 1772- Madrid, 1850)

José Higinio de Arche

1841

Oil on canvas

114 × 87.3 cm

Signed and dated: "Vic^{te}. Lopez P^a. 1841."

Inscribed on the cover:

«ORDEN[ANZA] / DE LA REAL CASA /
Y PATRIMONIO.»

PROVENANCE: private collection, Barcelona



In this painter's long career and ample production, his portraits undoubtedly hold pride of place. This one, signed and dated in 1841, shows José Higinio Arche. Although we do not have the exact dates of his birth and death, the figure is identifiable through the attributes presented in the composition itself. He appears elegantly dressed as a high administrative official, standing amidst bundles of papers related to his work. He points to one of these papers, which lies open on the table and bears the words: "ORDEN[ANZA] / DE LA REAL CASA / Y PATRIMONIO." This reference leads us to the *Ordenanza General para el Gobierno y Administración de la Casa Real* (General Ordinance for the Government and Administration of the Royal Household),¹ drawn up by a governmental committee at Queen Isabella II's request and published in Madrid in 1840. This was a set of internal regulations for the correct administrative functioning of the Royal Household. Our principal hypothesis, then, was that the sitter was related to the authorship or application of these regulations, a responsibility that fell on the *Intendente General*, or civil servant in charge of the general administration of the Royal Household and Patrimony.

We therefore turned to the *Guía de forasteros de Madrid* and other sources, where we learned that the post of *Intendente General* was held in 1841 by two people, José Higinio Arche (20 October 1840 to 31 July 1841) and Martín de los Heros (31 July 1841 to 4 August 1843). The latter was then 58, so his age does not coincide with that of the sitter, while the former, although his exact age at that time is not known, can be deduced from the progression of his career during that period to have been a middle-aged man, as he was first a provincial *Intendente* (superintendent) from the start of the 1830s, then the accountant of the National Amortisation Fund, and subsequently Intendente to the Royal Household. In 1844, Arche rose to the post of director-general of the National Amortisation Fund.

1. Published in Madrid by Eusebio Aguado, Court Printer to His Majesty. The original manuscript is in the Archivo General de Palacio (General Palace Archive): AGP, AG, leg. 924.



Vicente LÓPEZ PORTAÑA

(Valencia, 1772–Madrid, 1850)

Nicolás Gato de Lema

Ca. 1845–1848

Oil on canvas

56 × 42 cm

Signed: "Vte. Lopez f."

Inscribed on the frame: "El día 21 de febrero de 1844 se hizo, de edad de 23 años."

PROVENANCE: private collection

LITERATURE: Díez 1999, vol. I, p. 367 and vol. II, cat. P-582, p. 143 and 768 (fig. 256)

Nicolás Gato de Lema was one of Vicente López's favourite pupils. Born in Madrid in 1820, he studied at the Academy of San Fernando, an institution to which he was inducted as a full member by merit in 1859. Dedicating himself essentially to the landscape genre in oils and watercolours, he presented several such works at the National Exhibition of Fine Arts in 1856. His work, still very little known, also appeared at the 1855 Universal Exposition in Paris and in regional exhibitions. He painted some landscapes for the king consort, Francisco de Asís, and was an illustrator for periodicals like *Museo Español de Antigüedades*. He died in Madrid on 4 February 1883.

The bust in the work presented here is a repetition of the effigy painted a short time before in a portrait preserved at the Museo Lázaro Galdiano (inv. 5.689), with certain variants. Apart from a more assured technique, the young pupil now wears the cross of the Order of Charles III in his lapel and a respectable moustache on his youthful face, both signs of maturity. Our portrait is a pair to that of his wife (in a private collection: Díez: 1999: vol. II, cat. P-583), as the two are identical in format and technique. As José Luis Díez suggests in his monograph on the artist, it is likely that these two canvases were painted as a gift from the elderly López to his beloved pupil on the occasion of his wedding.



Miguel PARRA ABRIL
(Valencia, 1780-Madrid, 1846)
Flowers in a Landscape
Undated
Oil on canvas
68 × 46 cm

PROVENANCE: private collection

A pupil of Benito Espinós and Vicente López in Valencia, Miguel Parra prospered at the court of Ferdinand VII thanks to his artistic gifts and his family ties with López, having married one of his wife's sisters. In fact, it was López who recommended his colleague to Ferdinand VII for the execution of various floral still lifes and urban landscapes destined for the royal collection, and also for that of a series of history paintings commemorating the triumphant entry of the king known as *El Deseado*, 'the desired one'.

Parra was inducted by merit in 1803 as academician for Flower Painting to the Academy of Fine Arts of San Carlos in Valencia, where he also taught, and in 1811 was also named academician by merit for History Painting after painting the picture *Hagar and Ishmael in the Desert*. Later, in 1815, he was appointed court painter to Ferdinand VII (ALBA PAGÁN: 2004, p. 1752-1903). In 1818, he applied for the title of academician by merit at the Academy of San Fernando, presenting *The Entry of Our Lord the King to Saragossa* and a *Vase of Flowers*, as well as making a gift of four drawings of flowers. This won him the appointment as academician by merit in the classes of both History Painting and Flowers. He also took part in the formation of the Provincial Museum of Fine Arts in Valencia, as he was one of the members of the committee formed to collect paintings from the monasteries that had been closed with the disentailment of 1835. In 1846, he moved to Madrid with his son, José Felipe Parra Piquer, also a painter. He died in that city on 13 October that same year.



Francisco LACOMA y FONTANET

(Barcelona, 1784–Passy, Paris, 1849)

Boy with a Dog

Boy with a Nest

1828

Oil on canvas, a pair

47 × 37 cm, each

The first signed and dated: "Lacoma / Paris 1828."

The second signed and dated: "Lacoma / Paris 1828"

In both inscribed on the frame: "Espagnole"

PROVENANCE: private collection, France

Francisco José Pablo Lacoma y Fontanet was born in Barcelona in 1778. He was the son of one Francisco Lacoma, apparently also a painter. He initially attended the School of Noble Arts of the Junta de Comercio (board of trade) of Barcelona, where he is thought to have been an outstanding pupil of Salvador Molet (1773-1836), leading to his early specialisation in the painting of flowers and adornments. At the end of 1804, encouraged by the praise and recognition he had received at the School of Noble Arts in Barcelona, Lacoma applied for a grant offered by the Junta de Comercio of Barcelona to continue his studies in Paris, where he arrived at the start of 1805.

It has been suggested that Lacoma sought the tutelage in Paris of Jacques-Louis David (1748-1825), Antoine-Jean Gros (1771-1835) and the Belgian Gérard van Spaendonck (1746-1822), but more evidence is needed on this phase of his training (AUGÉ and ROMANENS: 1989; AUGÉ: 1991, p. 114-131; AUGÉ: 2007, p. 8-17). What is known for certain is that he signed some of his finest flower paintings between 1805 and 1814, and that he started painting portraits around the same time (BERTOMEU SÁNCHEZ and VIDAL HERNÁNDEZ: 2011, p. 125-133).

However, his destiny changed radically when the Spanish ambassador in Paris at that time, the Count of Fernán Núñez, contacted him with a commission to assist in the recovery of the pictures that had been removed from Spain and were then in the Musée Napoléon, in compliance with a Royal Decree of 8 May 1814 (STAMPA PIÑEIRO: 2011, p. 389-402; Archivo Histórico Nacional, Sección Estado, legajo 5299, exp. 34). In the interval between receiving the commission in 1814 and his return to Spain in 1818, Lacoma painted the portrait of Joana de Boixadors, the ambassador's wife, together with her children, a work to be found as of very recently at Peralada Castle in Girona (FOLCH Y TORRES: 1953, p. 21-22).

Lacoma first went to the Spanish court in late 1818, accompanying the last batch of pictures from Paris. As a result of his contribution to this undertaking, he was appointed honorary court painter by Ferdinand VII at the start of 1819 and received an extraordinary gratification in perpetuity of 20,000 *reales de vellón*. He was also distinguished that same year as an academician by merit of the Academy of San Fernando within the category of flower and fruit painting, and in 1820 he was made a knight of the Order of the Golden Spur. Shortly afterwards, he received his only commission from the monarch in his capacity as court painter: a gallery of portraits of the family of Ferdinand VII and his third wife, Maria Josepha Amalia of



Saxony, which he painted between 1820 and 1823, and are preserved at the Casita del Principe in El Escorial alongside the portraits of the Italian branch of the Bourbons (Bourbon-Two Sicilies) painted by Giuseppe Martorelli in 1823.

Lacoma remained at court until at least 1823, as he appears in the *Diario de Madrid* of 28 February as mayor of the quarter of San Pascual, with his abode in the Casa de la Relojería in Calle Barquillo. We have reports of several portraits and other works appearing in public sales, but these are hard to date as we really know little or nothing about what happened between 1823 and 1826, when he reappeared in Paris to produce a report at the embassy's request on the public sale of works by Velázquez and Murillo (MADRAZO: 1884, p. 265-302; BEROQUI: 1932, p. 7-21). Nevertheless, thanks to the inscription on the recently located portrait of the Countess of Trastámara, we now know that the artist was already in Paris in April 1825.

Shortly afterwards, it was there that he painted the pair of portraits which concern us here, and whose sitters for the moment remain anonymous. On both paintings, the stretcher is stamped with the maker's mark of the Saint-Martin family, whose establishment, À la Palette de Rubens, was then at Rue de Seine, no. 6, in Paris (LABREUCHE: 2011). These are very likely to be the sons of one of the Spanish aristocratic families residing in the French capital during those years, as we know portraits by the artist of the 14th Duke of Villahermosa and his brother, the 9th Count of El Real, and another of Luis Joaquín de Carvajal, Count of La Unión, which were painted immediately afterwards and appeared in the *Exposición de retratos de niño en España* de 1925 (1925 *Exposición de retratos de niño en España*, cat. 126 and 127, p. 86-87. The first, plate XXXVI).



José de MADRAZO y AGUDO
(Santander, 1781–Madrid, 1859)
The Actress María Escribano
Ca. 1817–1818
Oil on canvas
67 × 51.5 cm

PROVENANCE: private collection, France

Born into a family of impoverished gentry, José de Madrazo went to Madrid as a servant of the Count of Villafuertes. In 1797, when he was just sixteen, he enrolled in the night classes at the Academy of San Fernando, and he continued his studies after 1799 thanks to a grant from the *Real Consulado del Mar* (Royal Consulate of the Sea). In 1801, at the bidding of Godoy, he left for Paris with an annual pension of six thousand *reales* awarded by Charles IV. In the French capital, he joined the workshop of Jacques-Louis David for approximately two years, leaving for Rome at the end of 1803 (AUGÉ: 1998, p. 15–34). In the Eternal City, Madrazo painted fully Neo-classical works like *The Death of Viriatus*, dated 1807. A year later, he was locked up in the Castel Sant'Angelo along with other young pension holders for refusing to take the oath of allegiance to Joseph Bonaparte.

In Rome, Madrazo married Isabel Kuntz, which won him the protection of the numerous German colony. In 1813, he portrayed the exiled King Charles IV and Queen María Luisa, and in 1816, Ferdinand VII appointed him his court painter. Upon his return to Spain, he was inducted by merit to the Royal Academy of San Fernando, where he was to occupy the posts of adjutant director and director of painting in 1823 and 1838 respectively (DÍEZ: 1998, p. 69–118).

Despite his beginnings as a history painter, Madrazo stood out above all as a portraitist. In our previously unpublished canvas, he portrays the actress María Escribano, the second wife of his friend Manuel García de la Prada (1767–1839), also a friend of Goya and of the writer Leandro Fernández de Moratín. De la Prada was named *corregidor* (a regally appointed mayor) of the City of Madrid by Joseph Bonaparte, and was later decorated as a knight of the French Legion of Honour. That decoration is shown by Madrazo in the portrait preserved today in the Museo de la Academia, painted in 1827 (inv. 0699), where the portrait of María Escribano, by then deceased, appears in the background. This allows us to identify the sitter with absolute certainty. Moreover, from the inventory of the paintings of Madrazo preserved in the Archivo Histórico Nacional (AHN, *Diversos*, Colecciones Bellas Artes, leg. 365) and first published by Jordán de Urries (JORDÁN DE URRÍES: 1992, p. 351–370), we know that José de Madrazo painted separate portrait busts of the couple when he passed through Barcelona in late 1817 and early 1818. This is probably the painting in question, which must also have been used for the later portrait of the widower.



Rafael TEGEO DÍAZ

(Caravaca de la Cruz, Murcia, 1798-Madrid, 1856)

Lady With a Red Shawl

Ca. 1824-1827

Oil on canvas

62.5 × 50 cm

Signed: "Tegeo"

PROVENANCE: Roman art market, 2004; private collection

LITERATURE: Páez Burruezo 2014, p. 64; Navarro and Cardona (eds.) 2019, p. 244-246, cat. 3

Rafael Tejeo studied with José Aparicio at the Economic Society of Friends of the Country in Murcia, and afterwards at the School of Fine Arts of San Fernando in Madrid thanks to the patronage of the Marquis of San Mamés. In 1824, he went as a pension holder to Rome, where he studied with Pietro Benvenuti and Vincenzo Camuzini (CAPITELLI: 2019, p. 49-69). In 1828, he was inducted to the Royal Academy of San Fernando for his picture *Hercules and Antaeus*.

He was a great specialist in mythological subjects and worked as a decorator in the Royal Palace, the Casino de la Reina and the Palace of Vista Alegre (NAVARRO: 2019, p. 163-233). He cultivated the history genre, painting the exceptional *Attempt on the Life of the Catholic Monarchs in the Tent of the Marquesa de Moya* and the *Episode of the Conquest of Malaga* at the Royal Palace, but first and foremost he was a reputed portraitist who admired the sculpture of Ancient Greece and the painting of Raphael, as is appreciable in the portrait presented here, painted during his period of apprenticeship in Rome from 1824 to 1827. Besides some royal portraits like those of the king consort *Francisco de Asís and Queen Isabella II*, for which he was appointed court painter, he also portrayed members of his family, artists and members of the courtly aristocracy, like *The Duke and Duchess of San Fernando* and *Don Pedro Benítez and his Daughter Maria de la Cruz*, as well as of the wealthy bourgeoisie of his time, like *The Barrio Family*.



José GUTIÉRREZ DE LA VEGA y BOCANEGRA

(Seville, 1791–Madrid, 1865)

Mariano Lidón

Ca. 1847

Oil on canvas

116 × 90 cm

Signed and dedicated: "A Don Mariano Lidón /
su discípulo / J. Gutierrez de la Vega"

PROVENANCE: José Lázaro Galdiano, 1936 (according to a label on the back);
private collection

EXHIBITIONS: Munich, *Altspanisch Ausstellung*, Heinemann Gallery, 1911

LITERATURE: Arias de Cossío 1978, p. 72 and 120, cat. 66 (fig. 64)



José Gutiérrez de la Vega was a precociously young pupil of the Academy of Fine Arts of Santa Isabel de Hungría, as he is already recorded as enrolled in 1802. His studies there alternated with work at the studio of his father, an engraver and wood carver, while he made copies of the great masters and especially Murillo, until the patron of the institution, Francisco de Bruna, advised him to give up working with his father to devote himself entirely to painting (ARIAS DE COSSÍO: 1978, p. 9 ff.). Gutiérrez de la Vega painted his first portraits in about 1813, shortly after marrying Josefa López in Seville. In the course of two decades, he painted a large number of them for clients in Seville, until he moved in 1828 to Cadiz, where he portrayed the British consul, Mr. W. Brackenbury, together with his wife and daughters in 1830. In 1832, he went to Madrid to enter the competition convened by the newspaper *La Gaceta*. He won the first prize, allowing him to settle in the capital along with his friend Antonio María Esquivel.

His friend and patron Juan Grijalva introduced him at court, where he painted the first portrait of the Queen Regent in 1832. This was followed by other portraits, and the Queen Regent moreover commissioned him to portray the future Isabella II and her sister Luisa Fernanda in 1833. From then on, Gutiérrez painted various portraits of Isabella II and of several members of the court, such as the court pianist Mariano Lidón Martínez (Córdoba, 1797–Madrid, 1875). Lidón was the son of Andrés Lidón Pérez, the organist of Córdoba Cathedral. As court pianist, he was closely linked to the Royal Family (LÓPEZ RUIZ: 2017, p. 204 ff.). He had accompanied the singer Vicenta Michans de Dot in the presence of the king and queen in 1831 and was named a "voluntary devotee" of the Royal Conservatory of Music of María Cristina. Lidón was the music teacher of Carlos Luis María of Bourbon, a relationship that led to his dismissal without a salary in 1834 for disloyalty to the Queen Regent during María Cristina's purge of the Carlists that same year. In 1846, he recovered his position as court pianist to the Royal Household, becoming the piano teacher of the Infantas Luisa Teresa and Josefa Fernanda, the daughters of the Infante Francisco de Paula of Bourbon. In January 1847, Queen Isabella II awarded him the Cross of the Order of Charles III.

According to the artist's dedication on our picture, Lidón was also the music teacher of Gutiérrez de la Vega. Although it is not dated, we know it to have been painted in about 1847, probably before the award of the Cross of the Order of Charles III. This is because the work is mentioned in the issue of 31 October 1847 of the newspaper *El Español*.



José GUTIÉRREZ DE LA VEGA y BOCANEGRA
 (Seville, 1791–Madrid, 1865)
José Zorrilla
 Ca. 1840–1845
 Oil on canvas
 94 × 70.5 cm
 Signed: "J Gutiérrez de la Vega"

PROVENANCE: private collection, Madrid



Gutiérrez de la Vega took part assiduously in the competitions and exhibitions of the Academy of San Fernando during the 1830s, as well as others like that organised by the Liceo of Madrid (1837). From then on, he dedicated his production to portraits for the aristocracy, the political and intellectual classes and the royal family, achieving various distinctions such as that of honorary court painter, professor and adjutant director of the Academy of Fine Arts of Santa Isabel de Hungria in Seville, and member of the board of directors of the Liceo Artístico y Literario (Artistic and Literary Lyceum) of Madrid.

The portrait of the poet Zorrilla that we now present is a work characteristic of his portraiture, combining a Murillesque style of rich brushwork and cottony technique with academic correctness in the drawing. This work can be dated about 1840–1845 owing to the age of the sitter, then between 23 and 28, and is very comparable with the lithograph made by Federico de Madrazo in 1845. Zorrilla had a rebellious character and an adventurous life, despite his father's efforts to make him finish his law studies. Between 1840 and 1845, he was under contract to Lomía at the Teatro de la Cruz and wrote his most famous works, such as his *Cantos del trovador* (Songs of the Troubadour, 1840) and *Don Juan Tenorio* (1844). In this portrait, he appears elegantly attired in a black double-breasted frock coat, white shirt and black silk tie, and the outfit is completed by a cloth cape with red velvet trimmings. He has parted hair, a moustache and a goatee. As a complement, he wears a miniature in his buttonhole that appears to be of the Order of Malta.

Gutiérrez de la Vega uses the motif of the simulated stone oval to lend an appearance of cultural importance to the poet he is portraying, while the hands are arranged in an affected posture, with one resting on the edge to delimit the space while the other holds a paper, as though he had been surprised in the middle of reading. The motif of the oval stone frame is taken from the very famous self-portrait of Murillo now at the National Gallery in London, demonstrating his aesthetic debt to the great Sevillian painter. The frame is in all probability from that same moment.



José GUTIÉRREZ DE LA VEGA y BOCANEGRA

(Seville, 1791–Madrid, 1865)

The Queen Regent Dressed in the Manner of Velázquez

1838

Oil on canvas

142 × 112 cm

Signed and dated: "José / Gutierrez / en 1838"

PROVENANCE: Manuel Gaviria Alcoba (1794–1855), II Marquis of Casa Gaviria; José María de Arróspe y Marimon, X count of Plasencia, until 1893; Francisco de Paula Arróspe y Álvarez, XIII count of La Revilla by descent up to its current owner

EXHIBITIONS: Madrid, Real Academia de Bellas Artes de San Fernando, 1838; Barcelona, *El Arte en España*, Palacio Nacional. Exposición Internacional de Barcelona, 1929, n° 1346

LITERATURE: Ossorio y Bernard, 1883:8–84, p. 322; Gómez Moreno, 1929, exhib. cat., n° 1346, p. 554; Arias de Cossio, 1978, n° 61, p. 71 (fig. 118, p. 144)



In this portrait, painted with an absolutely Murillesque technique, the queen wears what is probably a masque gown in the style of Velázquez. In its colouring and details, allowing for the fashion of the time, it recalls that of the Infanta Margarita de Austria in silver and pink, an extremely famous work that is now attributed to Juan Bautista Martínez del Mazo.

The queen poses majestically with a fan in her right hand, which rests on a side table lined in velvet with gilt fittings. In the left hand is a lace handkerchief. The sumptuous dress of white silk with pink stripes reveals a petticoat and white sleeves through its slits. The neckline is straight, with a broad lace collar centred on a large red bow with jewelled brooch that is matched by the cuffs and the hair ribbons. The queen is heavily bejewelled in keeping with her attire. She wears a diadem, a chain on her forehead closed with a brooch (very fashionable in those years), long earrings, and a long girdle with brooch from which a large ruby hangs. As decorations, she wears the sash of the Order of Maria Luisa and the Austrian Starry Cross, the two most important women's orders.

Maria Christina of Bourbon-Two Sicilies was the daughter of King Francis I of Naples and his second wife, Maria Isabella of Bourbon. In 1829, she married her uncle, King Ferdinand VII of Spain, in Aranjuez. Upon the death of the monarch in 1833, she was appointed as regent owing to the young age of her daughter, Isabella II. Painted two years from the end of her regency, this image shows her with a matronly appearance, as she had had six children. Apart from the two eldest, Isabella and Luisa Fernanda, by her marriage to Ferdinand VII, Maria Christina was married morganatically in 1833 to Don Agustín Muñoz y Sánchez, a member of the royal bodyguard, and by this time she had four more children.



José GUTIÉRREZ DE LA VEGA y BOCANEGRA

(Seville, 1791–Madrid, 1865)

The Desire

Undated

Oil on canvas

114 × 87 cm

Signed: "Gutierrez"

PROVENANCE: María Josefa de Barváez y Macías, 6th Duchess

of Valencia; by descent, up to their current owners

EXHIBITIONS: Madrid, Museo Romántico, on loan from June 1952
to 1973 according to Arias de Cossio

LITERATURE: Arias de Cossio, 1978, n° 113-114, p. 86-87 and 122, fig. 72-73



Loaned for two decades (according to Arias de Cossio) to what was then the Museo Romántico in Madrid by the family of María Josefa de Barváez y Macías, 6th Duchess of Valencia, this pair of canvases represents a lesser-known facet of the production of Gutiérrez de la Vega. They are two pieces of an allegorical character on the amorous subject of desire and disaffection. In the first, a sleeping girl holds a rich girdle while dreaming candidly of a love yet to be discovered. The budding rose that decorates her hair is likewise a reference to her chastity, while the black youth with a hoop earring who gestures towards her seems to be a reference to lust and being swept away by the senses. In the second painting, signed by Gutiérrez by the left edge, we find the same young woman at her dressing table with a handkerchief in her hand. She gazes sorrowfully at a faded rose on the table, an allusion to the loss of virginity and the passing of love.

These works were no doubt destined for a bourgeois clientele that was then acquiring a peculiar taste for eroticism and sensuality. This will also be seen in the works of Esquivel, who, unlike his colleague, expresses eroticism less through allegory and the exaltation of the senses than through partial nudity.



José GUTIÉRREZ DE LA VEGA y BOCANEGRA
(Seville, 1791–Madrid, 1865)

The Heartbreak

Undated

Oil on canvas

114 × 87 cm

PROVENANCE: María Josefa de Barváez y Macías, 6th Duchess
of Valencia; by descent, up to their current owners

EXHIBITIONS: Madrid, Museo Romántico, on loan from June 1952
to 1973 according to Arias de Cossío

LITERATURE: Arias de Cossío, 1978, nº 113-114, p. 86-87
and 122, fig. 72-73



José GUTIÉRREZ DE LA VEGA y BOCANEGRA

(Seville, 1791–Madrid, 1865)

Santa Justa or Santa Rufina

1838

Oil on canvas

46.5 × 37.5 cm

Signed: "J. Gutierrez / de la Vega"

PROVENANCE: private collection, Madrid

This small canvas by Gutiérrez de la Vega shows one of the Seville-born sisters Justa and Rufina, saints and martyrs. As can be appreciated from the technique employed, this is probably a sketch related to the picture of both sisters preserved at the Royal Palace in Madrid, which was acquired by the Queen Regent in February 1847 for 10,000 *reales* (AGP, Sección Bellas Artes, leg. 39; ARIAS DE COSSIO: 1978, cat. 86, p. 78-79).

As mentioned above, Gutiérrez de la Vega took Murillo as one of his key referents during his youth. During his years of study at the Academy in Seville, he made various copies of Murillo's work. From then on, he revisited the master in several paintings over the course of his career, even making him the protagonist of *Murillo Showing the Picture of the Immaculate Conception* (private collection). In most cases, these works are more or less literal interpretations of Murillo's most outstanding subjects and iconographies (LLEÓ CANAL: 2017, p. 91-100), as in *Our Lady of the Rosary* (1830), *The Christ Child* (1832) and his different versions of the *Madonna and Child* (1852, 1855, 1857). In other cases, however, he produces original contexts for these iconographies. The canvas that occupies us here suggests that Gutiérrez took Murillo's models as a basis for preparatory sketches for the painting acquired by the Queen.



Antonio María ESQUIVEL y SUÁREZ DE URBINA
 (Seville, 1806–Madrid, 1857)
The General Prim
 1849
 Oil on canvas
 145 × 112 cm
 Signed and dated: "A. Esquivel ft / 1849."

PROVENANCE: Juan Prim y Prats, Madrid, 1848; by descent to his heirs, in Madrid until the middle of the 20th century; private collection
 LITERATURE: known for photography from the Moreno Archive,
 IPCE photo library (01214_B)



Juan Prim y Prats (Reus, 1814–Madrid, 1870) can be considered the prototype of the military hero. Acclaimed by his troops, his courage and valour aroused enormous admiration among his contemporaries, whether civilians or soldiers. He won a large number of victories during the First Carlist War, and took part in 1843 in the uprising against Espartero. For his actions during that episode, he was awarded the Laureate Grand Cross of San Fernando and the Marshal's sash. He was also granted the titles of Count of Reus and Viscount of Bruch. He went on to win numerous distinctions in the African War and to lead the revolution of 1868, when he was charged with finding an alternative to the Bourbons who materialised in the figure of Amadeo of Savoy. However, he was assassinated on the very day that the future king landed in Spain, and his plans finally came to nothing (ORELLANA: 1884; ANGUERA: 2003).

Equally popular in his profession was Esquivel, who had been appointed court painter to Queen Isabella II in 1843, and whose clients included the most illustrious figures in public life, including aristocrats, politicians, military officers and actors (PANTORBA: 1959, p. 155-179). Prim therefore chose Esquivel for his famous equestrian portrait dated 1844, preserved at the Museo Nacional del Romanticismo (inv. CE0128). Esquivel portrayed him then for the first time, at the height of his glory, as a young field marshal wearing the Marshal's sash and the band of the Laureate Grand Cross of the Royal and Military Order of San Fernando. Esquivel's talents are shown not only in his artistic skills but also in his first-hand knowledge of army life, which enabled him to depict military thinking. His father, Francisco Esquivel, had died in the Battle of Bailén when the painter was only two years old, and the artist himself joined the army in about 1821 and took part in the struggle against the French in Cadiz in 1823 (VILLANUEVA: 1844, p. 91).

In our portrait, also commissioned by Prim himself some four years later, the sitter sports a neckbeard and is dressed in a blue coat with gold epaulettes, the Marshal's sash, the band of the Laureate Grand Cross of the Royal and Military Order of San Fernando, and red trousers. He is shown against a landscape background, his hands gloved. He holds the baton in the left, while the right rests on his sword. In these two portraits, Esquivel managed to capture two clearly differentiated attitudes within the soldierly image: the hero in the first case, and the military officer as part of society in the second.



Antonio María ESQUIVEL y SUÁREZ DE URBINA
(Seville, 1806–Madrid, 1857)

Boy With a Bilboquet

1843

Oil on canvas

125.7 × 94.2 cm

Signed and dated: "A. Esquivel ft. / 1843."

PROVENANCE: Clemente Verdaguer, Barcelona, early 20th century;

Villadomiu-Puig family, Barcelona



Art historians have signalled Esquivel as a great portraitist, and more specifically as a great painter of children. In the exhibition of child portraits in Spain organised by the Sociedad Española de Amigos del Arte in 1925, four portraits by this artist were displayed and his career within the genre generally recognised (VV. AA.: 1925, p. 36, nº 106-109). We are therefore delighted to present this previously unpublished *Portrait of a Child*, although the sitter must for the moment remain anonymous. As usual in this artist, the figure portrayed is dignified by his attire while presenting a toy as an attribute fitting his age and gender, in this case a wooden *bilboquet* or cup-and-ball game (GONZÁLEZ VIDALES: 2012, digital resource). The measurements of the work are also those habitual in his portraits, such as *Girl with Hoop of Bells* (1846, Museo Nacional del Romanticismo) or the *Portrait of Carlos Pomar Margrand* (1851, Museo de Bellas Artes de Sevilla), and it should be pointed out that the date coincides with such representative works as *Children Playing with a Ram* (Museo Nacional del Romanticismo).

However, it has proved impossible for the moment to identify the figure. The frame matches the original one on the *Portrait of Filomena Sánchez Salvador* at the Museo del Romanticismo, a picture which also dates from 1843 and has practically the same measurements. Filomena Sánchez Salvador de la Mancha-Real was a lady-in-waiting to Queen Isabella II who died without marrying. Her portrait by Esquivel coincides with her appointment as supernumerary chambermaid to Her Majesty in April 1843, as announced in *El Heraldo*. According to this newspaper (*El Heraldo*, no. 235, Thursday 20 April 1843, p. 3), she was "the daughter of the field marshal Don Ramon, who did such outstanding service to the cause of national liberty and independence by defending the stronghold of Pamplona in 1823." The presence of the sculpture of the lion on which the child rests also appears to indicate that he belongs to the court circle of Isabella II, but his age corresponds to no member of the Bourbon family living in the palace at that time. Indeed, the sculpture could be taken as an indication not only of the sitter's family origin but of his physical proximity to the palace, as a very similar image was used by Esquivel in another child portrait, that of Mariano Arrazola, the son of the politician Lorenzo Arrazola, dated 1849 and preserved at the Museo del Romanticismo, which situates the sculpture in Madrid's Plaza de Oriente, though it is no longer there today owing to the area's many transformations over the last 150 years.



Antonio María ESQUIVEL y SUÁREZ DE URBINA
(Seville, 1806–Madrid, 1857)
Girl in the Bedroom
Ca. 1845
Oil on canvas
168.5 × 125 cm
Signed and dated: "A. Esquivel ft. / 1843."

PROVENANCE: private collection

During his second phase in Madrid, Esquivel took part in all the exhibitions organised by the Royal Academy of Fine Arts of San Fernando and the Artistic and Literary Lyceum, and it is to this period that most of his writings also belong. In his pictorial production, which included both portraiture and history painting and religious scenes, there then arose a corpus of work which he developed from 1842 onwards, very soon before his appointment as court painter by Queen Isabella II, in which the principal subject of his paintings became anatomy, especially female. The nude is present in at least three works executed that same year: *The Expulsion of Adam and Eve from Paradise* (Museo de Bellas Artes de Sevilla), *Woman Removing Her Garter* (Meadows Museum) and *Birth of Venus* (Museo Nacional del Prado). In this respect, it should also be pointed out that his concentration on the application of anatomy to the fine arts led him to occupy the Chair in Artistic Anatomy at the Academy of San Fernando, and gave rise to the publication in 1848 of his *Tratado de anatomía pictórica* (Treatise on Pictorial Anatomy) (ESQUIVEL: 1848).

The nude appears both in works with religious subjects, like the aforementioned *Expulsion of Adam and Eve from Paradise* (1842), *Susannah and the Elders* (1843) and *Joseph and Potiphar's Wife* (1854), all at the Museo de Bellas Artes de Sevilla, and in genre paintings with what is now a fully erotic charge, such as the aforementioned *Woman Removing her Garter* and *Birth of Venus* (1842), *The Nude Maja* (n.d., private collection), *A Nude Lady* (n.d., IPCE) or *The Lascivious Friar* (about 1850, private collection). The previously unpublished work we now present, *Girl in the Bedroom*, belongs to this type of painting, especially popular among his private clientele.

This work is completely dominated by the eroticism and sensuality of the girl. She is seen on the edge of the bed, opening the curtain around it in what seems to be an invitation to form part of its intimacy. The work is likely to have formed a pair with the *Portrait of a Dancer* auctioned at Sotheby's in London on 29 July 2020 (lot 176), as they share similar subjects and measurements. Moreover, thanks to an image in the photograph archive of the Fundación Universitaria Española, we know of the existence of another version of our picture of inferior quality, although the measurements are not given.



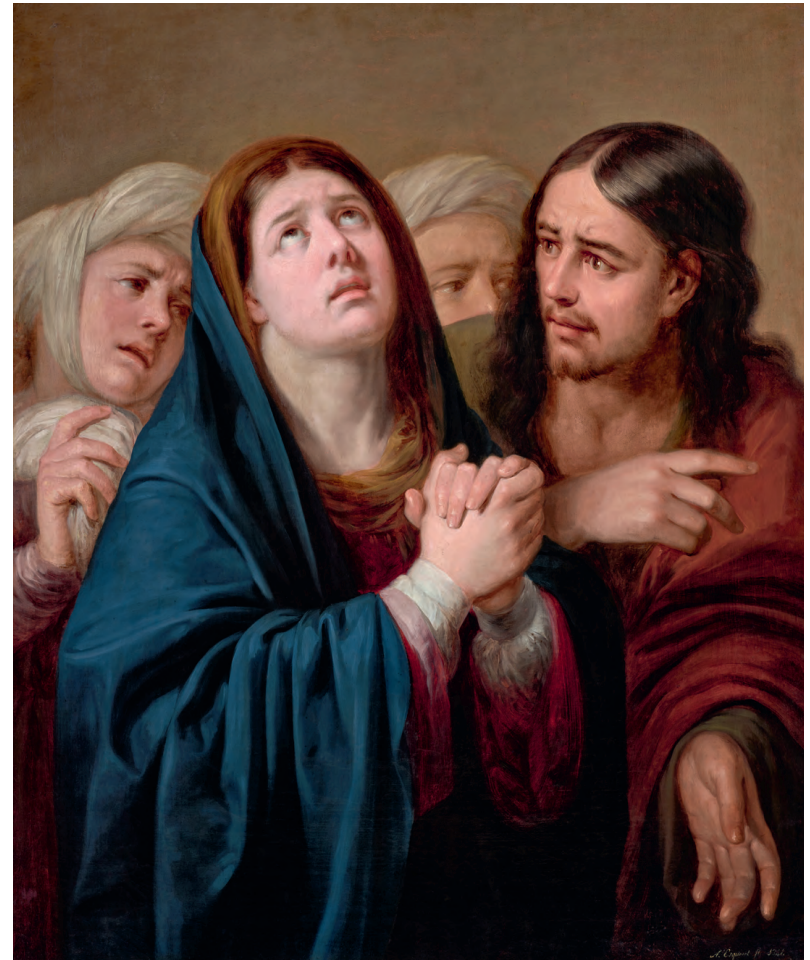
Antonio María ESQUIVEL y SUÁREZ DE URBINA
(Seville, 1806–Madrid, 1857)
The Three Marys and Saint John
1841
Oil on canvas
91 × 72 cm
Signed and dated: "A. Esquivel ft 1841."

PROVENANCE: private collection, Barcelona



We have mentioned above that Esquivel's interest in anatomy applied to the fine arts led to the publication in 1848 of an opusculé entitled *Tratado de anatomía pictórica a inspeccionado por la Real Academia de Nobles Artes de S. Fernando y aprobado por el Gobierno de S.M. para el estudio de los pintores y escultores* (Treatise on Pictorial Anatomy inspected by the Royal Academy of Noble Arts of San Fernando and approved by the Government of H.M. for the study of painters and sculptors) (Madrid, Imprenta de Don Francisco Andrés y Compañía), in which he compiled his knowledge and experience as professor of Artistic Anatomy at the Academy of San Fernando. The fundamental sections of this treatise are those dedicated to osteology and myology, and to the measurements and proportions of the human body. Nevertheless, artists had to endow their bodies with passions, and to this end, as dictated by academic tradition, they were obliged to study the characters and passions proper to human beings. Esquivel thus included an appendix to his work that deals with the "peculiar characters of the different races of the human species", another dedicated to the different ages and their characters, and finally, a fundamental section devoted to the passions, such as admiration, contempt, love, hate, joy, sadness, wrath, fear, jealousy, and so on.

In all probability, the work that concerns us here is a pictorial expression of this. In *The Three Marys*, we find a catalogue of emotions related to the passion and grief of the Christian soul for the death of Christ, allowing Esquivel to demonstrate his skill. Besides the iconography, he therefore chooses a format of medium-sized figures that places full emphasis on the expression of grief in the faces and hand gestures.



Antonio María ESQUIVEL y SUÁREZ DE URBINA
(Seville, 1806–Madrid, 1857)
Self Portrait
Ca. 1848
Oil on canvas
48 × 39 cm

PROVENANCE: Carlos Maria Esquivel y Rivas (1830-1867); by descent until 2018; private collection

This outstanding pair of self-portraits appeared recently after remaining for decades in the possession of the artists' descendants. The exact circumstances of their execution are unknown, but it is highly likely to have been an intimate exercise between father and son – master and pupil – when the talented youngster was eighteen years old. Five years earlier, Esquivel senior had already portrayed himself proudly drawing with Carlos María and his younger brother Vicente (who later became a sculptor) on either side in a painting preserved today at the Museo Nacional del Romanticismo (inv. CE7167; PANTORBA: 1959, p. 170, fig. 1).

In these works, both figures are shown in 'smoking hats' (or 'Turk's hats'), a garment fashionable at the time for domestic wear. Antonio María painted self-portraits throughout his career. This one can be compared with that preserved at the Museo Lázaro Galdiano, dated 1847, which shows the artist in the uniform of the Royal Academy of Fine Arts of San Fernando. A year earlier, he had portrayed himself in front of an easel and surrounded by all the leading intellectuals of Madrid at that time in *The Contemporary Poets. A Reading by Zorrilla in the Painter's Studio*, the great canvas preserved at the Museo Nacional del Prado (inv. P004299; GUERRERO LOVILLO: 1957, nº 18 and 48).

Although less well-known today than his father, Carlos María Esquivel enjoyed considerable success during his lifetime, having been chosen by Federico de Madrazo, after completing his apprenticeship in Paris with Léon Cognie, to paint several portraits for the chronological series of the kings of Spain at the Prado. We know at least one other later self-portrait, dated 1856, where he shows himself in a trompe-l'oeil frame with various tools of his profession (Museo Nacional del Prado, inv. P004306).



Carlos Maria ESQUIVEL y RIVAS

(Seville, 1830–Madrid, 1867)

Self Portrait

Ca. 1848

Oil on canvas

48 × 39 cm

Signed and dated: "Carlos M. Esquivel ft. / 1848."

PROVENANCE: Carlos Maria Esquivel y Rivas (1830-1867); by descent until 2018; private collection



Luis FERRANT y LLAUSÁS

(Barcelona, 1806-Madrid, 1868)

Adam and Eve the Moment they Find Abel's Corpse

1834

Oil on canvas

125 x 152 cm

Signed and dated: "Luis Ferrant lo pintó. / en Roma, 1834"

PROVENANCE: Infant Sebastián Gabriel de Borbón y Braganza (1811-1875); Durán Subastas,

May 22, 1979, lot 12; Durán Subastas, October 22, 1991, lot 291; private collection, Madrid

SOURCES: Archivo General de Protocolos de Madrid, José García Lastra, Testimonio de particulares de la testamentaria de S.A.R. don Sebastián Gabriel de Borbón y Braganza, November 12 1887, entry 1103; Archivo General de Palacio, Inventario del archivo del infante don Gabriel de Borbón, leg. 201,

nº 1156 (1887), 510 (1876) and 1103 (1887)

Born into one of the most important families of Spanish artists of the 19th century, Luis Ferrant was the eldest of four brothers (the others, Fernando, Alejandro and Cayetano, were all artists), and the uncle in his turn of another painter, Alejandro Ferrant Fischermans, whom he made his pupil. After spending several years in Palma de Mallorca and Barcelona, the Ferrant-Llausàs family settled in Madrid in about 1821, enabling the young Luis to embark on his first official studies at the Academy of Fine Arts of San Fernando under the direction of Juan Antonio Ribera. Thanks to a pension granted in 1831 by the Infante Sebastián Gabriel de Borbón, Ferrant went to Rome, where he completed his training and came into contact with the painters of the Nazarene movement, remaining there for a period of ten years.

In the service of his patron, the Infante Sebastián Gabriel, he painted a large number of works which include the one we present, *Adam and Eve Discover the Body of Abel*, *Cervantes Led to Algiers as a Prisoner* (1837), *Michelangelo Meeting Pope Urban at the Gates of Rome*, *The Marys at the Foot of the Cross*, *Tobias and the Angel*, *Neapolitan Pipers*, *Italians at Prayer* and *Philip IV and his Family Visiting the Studio of Velázquez, who Presents him with the Portrait of Prince Baltasar Carlos as a Hunter*, all painted during his stay in Rome. Upon returning to Spain in 1848, Ferrant was appointed court painter to Isabella II and awarded various distinctions, including an appointment as assistant professor at the Academy of San Fernando, and a promotion in March 1857 to the position of numerary professor of the Higher School of Painting. In 1861, he won the supernumerary professorial chair in public competition. As a teacher, Ferrant trained a large number of pupils, among whom Eduardo Rosales went on to become particularly renowned.



Joaquín ESPALTER y RULL.
(Sitges, 1809–Madrid, 1880)
The Immaculate Conception Surrounded by Angels
1859
Oil on canvas
200 × 150 cm
Signed and dated: "J^m. Espalter. 1859"

PROVENANCE: Manuel Gaviria Alcoba (1794–1855), II Marquis of Casa Gaviria; José María de Arróspe y Marimon, X Count of Plasencia, until 1893; by descent to its present owner



Joaquín Espalter began his training at the Escuela de la Lonja in Barcelona, and left for Paris when still very young to join the studio of Antoine-Jean Gros. In 1833 he was in Italy, where, like Ferrant, he came into contact with the artists of the Nazarene movement, and specifically with Johann Friedrich Overbeck. The heritage of Italian classicism is undeniable in his early work, but Espalter might be said to have been "saved" from the linear rigidity of the Nazarenes thanks to the teachings of Gros.

Espalter took part in a large number of public exhibitions, both in Italy (Florence) and in France (the 1855 Universal Exposition in Paris, where he presented his painting *Saint Anne Teaching Lessons to the Virgin*), as well as in Spain, where he showed *The Christian Era*, *Saint Christina*, *Samson*, *The Christ Child Sleeping in the Arms of the Virgin* and several portraits at the National Exhibition of Fine Arts in 1871, and *The Girl Drawing*, *The Redeemer* and more portraits at the Exhibition of 1876. From these public shows, it can be deduced that he devoted himself extensively to religious painting and portraiture. Besides this, however, Espalter is also remembered for his fresco and tempera mural decorations in private houses (like Buschental and Bárcenas, 1848), and above all for contributing to the decoration of the Congress of Deputies and, in 1858, to the ceiling of the main auditorium of the Central University, formerly the church of El Noviciado in Calle de San Bernardo.

This magnificent *Immaculate Conception* was commissioned by Don Manuel Gaviria Alcoba, II Marquis of Casa Gaviria, for the chapel of the palace he built in Madrid's Calle Arenal, the work of the architect Anibal Álvarez Bouquel, whose construction began in 1846.



Joaquín ESPALTER y RULL
(Sitges, 1809–Madrid, 1880)
Concert at Mesonero Romanos' House
Ca. 1842-1845
Oil on canvas
20.5 × 27 cm (original size)
20.5 × 30.4 cm (with additions)
Inscribed on the back on the canvas: "Lacadia / Peña Alber /
Concierto en casa de / Mesonero Romanos / -"



PROVENANCE: Mrs. María de las Mercedes Moret y Beruete (? -1935),
I Marchioness of Moret; Mrs. María del Pilar de la Bastida y Moret (? -1962),
II Marchioness of Moret; Mrs. Mercedes Cavestany Bastida (1933-2020);
by descent, to the present owners

On his return to Spain in 1842, Espalter settled in Madrid. From then on, he participated very actively in the artistic life of the capital, either as a member of the Royal Academy of Fine Arts of San Fernando and professor of Drawing of Antiquities and Drapery at the School of Painting, or as a member of the *Liceo Artístico y Literario*. Espalter then portrayed Queen Isabella II (in 1844) on commission from the provincial council of Barcelona, and *Laureano Figuerola* and *José Amador de los Ríos* for the portrait gallery of the scientific and literary *Ateneo*. The portrait of his wife, probably his masterpiece in the genre, was shown at the 1855 Universal Exposition in Paris (now at the MNAC, inv. 040239-000), and earned him the opportunity to portray a number of illustrious personages.

In the sketch we present here, according to the inscription on the back, Espalter depicted the family of Ramón de Mesonero Romanos, a journalist and chronicler of Madrid who, together with Larra, was the founder of Spanish *costumbrismo*. The fashions and hairstyles of the figures appearing in it indicate that this is a work produced during the 1840s, when the artist had recently returned from Italy, and invite us to relate this work to another family portrait in an interior, painted in about 1842-1845: *The Family of the Banker Don Jorge Flaquer Pedrines*. Moreover, there is another inscription on the canvas, difficult to read, which seems to make reference to Leocadia Peñalver. If the reading is correct, it would record the presence in the scene of Leocadia Zamora Quesada (Puerto Príncipe, 1819–Oviedo, 1891), a lady who shone socially in the court of Isabella II for both her beauty and her musical abilities. She would perform during gatherings at salons in Madrid like those of the Countess of Montijo and, perhaps, Mesonero Romanos.



Luis RIGALT Y FARRIOLS

(Barcelona, 1814–1894)

River Landscape

1858

Oil on canvas

63,5 × 63,5 cm

Signed and dated: "L. Rigalt / 1858"

PROVENANCE: private collection, Barcelona



Born into a family of artists, Luis Rigalt was trained at the School of Noble Arts established by the *Real Junta de Comercio* (Royal Board of Trade) of Barcelona at La Lonja, as was his father, Pau Rigalt y Fargas (1778-1845). Like him, he became a teacher at the school, and was the director of its classes in perspective and landscape from 1841 until the end of his life. Besides landscapes, he also painted stage sets. Rigalt's work participated fully in the Romantic sentiment (FONT-BONA and DURÀ: 1994, p. 31-105). The chief protagonist of his paintings is the land, with its culture and history. Although popular character types and ruins appear, the main motif is nature itself. Among his influences were the Swiss painter Alexandre Calame, Alphonse Robert (a close friend) and Carlos de Haes.

His role as a teacher meant an immediate influence on several generations of Catalan artists between 1877 and 1886. These include his son, Agustín Rigalt y Cortiella, and others like Francesc Sans Cabot, Josep Tapiró, Antoni Caba, Francesc Torrescasana, Modest Teixidor, Eliseu Meifrén and Dionís Baixeras. This work led him to publish various theoretical opuscles in the field of the applied arts: *Àlbum enciclopèdic pintoresco de los industriales* (1857), *Cartapacios de dibujo para uso de las escuelas de instrucción primaria* (1863) and *Àlbum gráfico de artes y oficios* (1884). He was also a full academician of the Academy of Fine Arts of Barcelona from its creation in 1850, and an academician by merit of the Royal Academy of Fine Arts of San Fernando in Madrid from 1840 onwards.

Rigalt repeatedly painted Barcelona, and places like Torelló, Manresa, Montserrat, Esparraguera, Tarragona, Arenys de Mar, Molins de Rei, Gelida, Olot, Camprodon, Arbúcies, Hostalric and Martorell are recognisable in his works. Nevertheless, in spite of the large number of preserved drawings (DURÀ: 2002, vol. III), we have been unable to identify the landscapes depicted in this hitherto unpublished pair of canvases.



Luis RIGALTY FARRIOLS
(Barcelona, 1814–1894)
Rocky Landscape
1858
Oil on canvas
63,5 × 63,5 cm

PROVENANCE: private collection, Barcelona



Manuel GARCÍA Y MARTÍNEZ, *HISPALETO*
(Seville, 1836–Madrid, 1898)
Hunting Scene with General Narváez and his Wife
1853
Oil on canvas
105 × 82 cm
Signed and dated: "Hispaleta. 1853."

PROVENANCE: Ramón María Narváez y Campos (1799-1868), 1st Duke of Valencia;
by descent to their current owners

Manuel García began his apprenticeship at the School of Fine Arts in Seville together with his brother Rafael, also nicknamed *Hispaleta*. He left afterwards for Madrid, and in 1863 was awarded a pension to study in Rome. Back in Spain, he settled in Madrid, where he held a chair at the School of Arts and Crafts and worked as a restorer at the Museo del Prado. He was a regular participant in the National Exhibitions of Fine Arts for two decades, between 1860 and 1881, where he won various awards: a second-class commendation in 1860, a third-class medal in 1862 for *The Burial of the Shepherd Crisóstomo*, the same award in 1864 and 1867 for *A Ciccirello* and *Apparition of Saint Agnes to her Parents* respectively, and in 1871 the simple Cross of Maria Victoria (EZQUERRA ABADÍA: 1977, p. 12-19; PANTORBA: 1980).

His pictorial production consists fundamentally of genre scenes and portraits. Attention should also be drawn to his facet as a watercolour painter, since he was one of the founders of the Madrid Society of Watercolourists in 1871. The work that concerns us here was a direct commission from Ramón María Narváez y Campos, soldier, politician and leader of the Moderate Party during the reign of Isabella II. The scene shows an anecdote very much in the taste of genre painting, where a muleteer, probably drunk, falls from his mount at the feet of the general and his wife in the middle of a hunt. The general is thus portrayed in a singular setting far from academic strictures that combines the two fundamental characteristics of *Hispaleta*'s painting, *costumbrismo* and his skill as a portraitist.



Antonio CAVANNA y PASTOR

(Valencia, 1815-1840)

Luis Bertrán de Lis y Rives

1839

Oil on canvas

115 × 87 cm

Signed and dated: "Cavanna f 1839"

PROVENANCE: Luisa García Bertrán de Lis, Baroness of Sonseca, Marchioness of Corbelles and Colomina, Valencia, until 1955; Rufina García Janini, Valencia, until 1966; Carlos Angulo García, Valencia; by descent to the present owners



Although he was one of Vicente López's most promising pupils, Antonio Cavanna is today a practically unknown artist. The son of Mateo Cavanna, the administrator of the centre of Valencia, he began his training at the Academy of Fine Arts of San Carlos before moving to Madrid as a pupil of the Academy of San Fernando, and joining López's workshop in the year 1851. His career was very brief as a sudden paralysis obliged him to curtail his activity and return to his native city, where he died suddenly in 1840 while he was in a café (OSSORIO Y BERNARD: 1883-1884, p. 113).

Cavanna took part in at least two public exhibitions held at the Academy of San Fernando before his return to Valencia, in both cases with portraits: *Full-length Life-size Portrait of a Young Man* (1834) and *Portrait of a Well-known Young Lady Taking a Cup of Coffee* (1837). His presence is also documented at the Liceo in Valencia, where he would take sketches during the theatrical performances, and he contributed to the exhibition held in 1839 with several portraits, a still life, a religious painting (*Saint Matthew*), and two copies of pictures by Vicente López (ALBA PAGÁN: 2003, p. 89-96). Among his portraits are those of Basilio Sebastián Castellanos and his wife, the minister José Canga Argüelles, the court dentist Antonio Redondo, the bullfighter Francisco Montes and the actor Carlos Latorre.



Federico de MADRAZO y KUNTZ
(Rome, 1815–Madrid, 1894)
The Queen Regent with the Habit of El Carmen
1833
Oil on canvas
210 × 130 cm
Signed and dated: "Fº. Madrazo / 1833."

PROVENANCE: Miralles collection, Madrid, early 21st century;
by descent, up to their current owners
LITERATURE: known for black and white photography from
The Hispanic Society of America Archive; reproduced in Díez,
1994, cat. 3, p. 134



Painted when he was just 18, this portrait of the Queen Regent in the Carmelite habit is a clear demonstration of how Federico de Madrazo managed to attain status and prestige as a royal painter at an age unthinkable for any other artist of the time. Madrazo, who had received his first training in his father's studio, was made an academician by merit of the Academy of San Fernando for his work *The Continence of Scipio* (1831) when he was only 16, and in 1833 he began his first formative journey to Paris. The same year, he was appointed supernumerary court painter and was knighted with the Cross of the Royal American Order of Isabella the Catholic. It is in this context that we should situate the work that concerns us here. The Queen Regent wore the Carmelite habit in hope of a cure for her husband, Ferdinand VII, during the months that he was ill with visceral gout. The work must therefore date from before 29 September 1833, the day of the monarch's death. This is the way in which she is depicted in Madrazo's painting entitled *The Illness of Ferdinand VII*, preserved at the Royal Palace in Madrid (DÍEZ: 1994, cat. 3, p. 132–135), and in the half-length portrait by Vicente López at the Museo Nacional del Prado (inv. P007115; see DÍEZ: 2015, p. 337).

Our picture has not been previously exhibited and is known only through a photograph preserved in the archive of The Hispanic Society of America, reproduced by José Luis Díez in the catalogue of the exhibition devoted to Madrazo at the Museo Nacional del Prado.



Federico de MADRAZO y KUNTZ

(Rome, 1815–Madrid, 1894)

Vicenta Bertrán de Lis Espinosa de los Monteros

1845

Oil on canvas

115 × 87 cm

PROVENANCE: Luisa García Beltrán de Lis, Baroness of Sonseca, Marchioness of Corbelles and Colomina, Valencia, until 1955; Rufina García Janini, Valencia, until 1966; Carlos Angulo García, Valencia; by descent to the present owners
LITERATURE: *Retratos que he pintado después de mi vuelta a España (1842)* y *que me han sido pagados*, entry n° 25; Federico de Madrazo's holographic document drawn up in 1873 and reproduced in full for the first time in: Díez, 2015, p. 434–471



Thanks to the holographic inventory drawn up by Federico de Madrazo himself, we know that he painted a “full-length portrait of a granddaughter of Bertran de Lis (Vicentita)” in 1845 for which he was paid three thousand *reales*. The lack of a signature on our work and the erroneous identification of *Vicenta Bertrán de Lis Espinosa de los Monteros* with the portrait of her cousin, *Vicente Bertrán de Lis*, have now been resolved thanks to this documentary evidence and a study of the picture's provenance, which has located it permanently in Valencia and in the ownership of the lords of Sonseca.

Vicenta had a brother called Luis. The only information we have been able to gather about her comes from periodical publications and refers to three episodes in her life. The first is the news of the marriage in Valencia of “Señorita Mrs. Vicenta Bertran de Lis and the young capitalist Don Santiago García y Clavero”, published on Thursday 1 October 1863 in the newspaper *La Época*. The next are the proceedings of a lawsuit brought by both siblings against the company Crédito Valenciano, presented before the Audiencia de Valencia in April 1877 (*Jurisprudencia civil*: 1878: p. 191 ff.). Finally, a mass in her memory in the eleventh month after her death is announced in the newspaper *La Correspondencia* on Thursday 28 February 1907.



Federico de MADRAZO y KUNTZ

(Rome, 1815–Madrid, 1894)

Francisco de Paula Sáyago Méndez

1851

Oil on canvas

97 × 80 cm

Signed and dated: "F^{co} M^o / Madrid, 1851."

PROVENANCE: private collection, New York; auctioned at Fernando

Durán, November 24 1998, lot 56; private collection, Madrid

EXHIBITIONS: Mexico, 1855, *Séptima exposición de la Academia Nacional de San Carlos* (according to González López, 1981).

LITERATURE: González López, 1981, cat. 266, p. 167-168; Fernando Durán, 1998, sale cat., lot 56, p. 43

The work portrays Francisco de Paula Sáyago, a businessman born in Mexico City. The eldest of a total of 16 siblings, he married María Dolores Noriega Sotomayor on 27 June 1849, and they had three children, Alberto, Amalia and María de la Paz Sáyago Noriega. Madrazo was paid 6,000 *reales* for this portrait, and probably recorded the place of execution next to the signature at the express request of the sitter, who would thus have a testimony of his visit to Spain. Shortly afterwards, in 1855, the painting was exhibited at the National Academy of San Carlos, an indication of the fame of Madrazo, then at the pinnacle of his career, and the interest he aroused beyond the borders of Spain.



Carlos Luis de RIBERA y FIEVÉE

(Rome, 1815–Madrid, 1891)

The Virgin Meditating on the Cross, Consoled by her Son
1867

Oil on canvas
90 × 90 cm

PROVENANCE: private collection, Madrid

LITERATURE: Luna Fernández, 1974, p. 322-405; Díez, 2012, p. 275-303



The son of the painter Juan Antonio de Ribera, Carlos Luis was born in Rome during the exile in that city of Charles IV and Maria Luisa of Parma, and the monarchs themselves acted as his godparents. Unsurprisingly, it was his father who steered him towards a career as an artist, first in his own studio and afterwards, upon his return to Madrid in 1819, by enrolling him at the Royal Academy of Fine Arts of San Fernando. The young Carlos Luis gave a public display of his talent at the age of just fifteen by submitting works for the institution's general prizes in 1831, and the next year he won the public competition for pensions to study in Rome. Despite this recognition and his precocious talent, the young Ribera does not appear to have returned to Italy, but we now know that he followed in his father's footsteps and left for Paris to spend nine years perfecting his art in the studio of Paul Delaroche (MIGUEL EGEA: 1983; REYERO: 1993; DURÁ OJEA: 1993, p. 105-153; MIGUEL EGEA 2007, p. 677-685).

On returning to Spain in 1845, Ribera settled in Madrid and was immediately appointed as aggregate professor for the subject of Landscape at the Special School of Fine Arts. The following year, he was inducted as a full member of the Academy of San Fernando and received the honorary appointment of Court Painter on the occasion of Isabella II's marriage to Francisco de Asís. In 1849, he was commissioned to take part in the decoration of the Congress of Deputies (NAVARRO: 2003, p. 60-87). Upon completion of this important set of paintings for various rooms in the Congress building, including the Session Chamber and the Ministerial Cabinet, the queen commissioned him to paint the enormous canvas that represents *The Second of January, 1492, in Granada, as the Cross and the Pennant of Castile are Hoisted over the Alhambra*, preserved today in Burgos Cathedral.

The Virgin meditating on the Cross, consoled by her Son was painted in 1867 and, thanks to the "Inventory of the paintings of the Royal Palace of Madrid in 1870" published by Luna in 1974, we know that the painting hung at the office of the King Consort Francisco de Asís in the Royal Palace of Madrid (LUNA FERNÁNDEZ: 1974, p. 322-405; also cited in DÍEZ: 2012, p. 275-303).



Leonardo ALENZA y NIETO
 (Madrid, 1807–1845)
Interior with a Peasant Family
 Ca. 1835–1845
 Oil on canvas
 40 × 32 cm
 Signed: "L. A^{na}."

PROVENANCE: Gonzalo Maria Ulloa y Calderón, X Count of Adanero, until 1896
 (label on the back with number 280)

As reported by Ossorio y Bernard, Alenza began his training with Juan Antonio de Ribera, who gave him private drawing lessons. In 1819, he enrolled in the programme of night classes at the Academy of Fine Arts of San Fernando. He remained there as a student from then until 1833, which indicates either inconstancy or a lack of time for his studies (OSSORIO Y BERNARD: 1884, p. 19–22). His best-known works are without doubt his popular *costumbrista* scenes, both paintings and drawings, always closely following the models of Goya and his critical spirit. From 1838, Alenza contributed a large number of drawings to the *Semanario Pintoresco Español*, edited by Mesonero Romanos. It was precisely in this journal that an article in praise of Alenza appeared three years after his death, describing how "like Goya he explored the low quarters of the Court, the taverns, the inns of the outskirts, the cottages on the river, observing the physiognomies, costumes, habits and popular customs to transfer them to his pictures" (30 July 1847, p. 241–243).

It is in this context that our canvas must be situated, like some of his works preserved at the Museo Nacional del Prado like *The Tooth Puller* (inv. P007945) and *The Triumph of Bacchus* (inv. P007946). The composition and the depiction of the interior recall not only Goya but also the models found in Flemish artists like David Teniers or Adriaen Brouwer, which Alenza probably knew through prints. As Javier Barón suggests of the two aforementioned works at the Museo del Prado, it is possible that our picture formed part of the set of twelve pictures of customs sent by Alenza to the exhibition of the Academy of San Fernando in 1844 (BARÓN: 2007, p. 137–138), since it displays all the qualities of a fully mature artist.



José Felipe PARRA PIQUER
 (Valencia 1824–post. 1868)
Goats in a Landscape
 Ca. 1850-1868
 Oil on canvas
 139.5 × 109 cm
 Signed: "J. Parra"

PROVENANCE: Ramón María Narváez y Campos (1799-1868),
 1 Duke of Valencia; by descent to the present owners



The son and pupil of Miguel Parra, José enrolled at the Academy of Fine Arts of San Carlos at the early age of thirteen, earning his first recognition as a flower painter with a third prize in the competitions of 1837. In the General Competition of 1841, he won the first prize for Painting, and in 1842, he took part in the painting exhibition organised by the Liceo of Valencia. In 1843, at the instigation of his father, he became an academicien by merit of the Academy of San Carlos.

José Felipe accompanied his father to Court in 1846 to assist him with the presentation to the Queen Regent of the commemorative painting entitled *Arrival of Mrs. Cristina de Borbón at El Grao in Valencia in 1844*. His father died during that trip, and the young José Felipe returned to Valencia, remaining there until 1858, when he went to Paris to continue his studies. Upon his return in 1860, Parra worked as painter and decorator on the refurbishment of the palace of the Marquis of Dos Aguas.

The work we present here shows his talent for flower painting, and in all likelihood was painted after 1850. Parra presented canvases of this type at various National Exhibitions in 1860, 1862 and 1864, but he also painted these works for several private clients. Among them was General Narváez, the first owner of the work.



Manuel Blas RODRÍGUEZ CASTELLANO DE LA PARRA

(Madrid, 1826–1880)

Picador (Juan Álvarez, Chola?)

1851

Oil on canvas

89 × 73 cm

Signed and dated: "M. CASTELLANO. / 1851"

PROVENANCE: private collection, Madrid

EXHIBITIONS: Madrid, Guillermo de Osma Gallery, *La España Romántica (1830-1860)*, 1997, cat. 23; Pamplona, Fundación Caja Navarra, *Arte o nada. Torero*, 2004; Madrid, Guillermo de Osma Gallery, *De Goya a Picasso*, 2005, cat. 12

LITERATURE: Osma, 1997, cat. 23, p. 36; VV.AA., 2004, p. 25; Osma, 2005, cat. 12, p. 17



A painter, collector, prolific draughtsman, theatre lover and bullfighting aficionado, Manuel Castellano transcended his facet as an artist to become a public personality in the Madrid of his time. He studied at the School of Fine Arts of the Academy of San Fernando in Madrid, and worked under Carlos Luis de Ribera on the decoration of the ceiling of the session chamber of the Congress of Deputies. He habitually took part in the National Exhibitions, winning an honorary commendation in 1856 with the work *Stable Yard at the Bullring before a Bullfight* (Museo Nacional del Prado, inv. P004272), painted three years beforehand. He also won a third-class medal in 1862 with *The Death of Daoiz and Velarde*, another in 1866 with *Imprisonment of Don Fernando Valenzuela*, and a last in 1868 with *The Death of the Count of Villamediana*.

As suggested in the bibliography on our picture, the sitter is probably the picador Juan Álvarez, 'Chola' (1819-1856), who is also portrayed in the painting at the Museo Nacional del Prado. Shown there are the most famous bullfighters and picadors of the time in the old bullring of Madrid, demolished in 1874.



Valeriano DOMÍNGUEZ BASTIDA, llamado Valeriano BÉCQUER
(Seville, 1833–Madrid, 1870)
Boys Eating Fruit
1862
Oil on canvas
168 × 126 cm
Signed and dated: "Valeriano D. Becquer 1862"

PROVENANCE: private collection, Madrid

The son of José, a *costumbrista* painter, Valeriano and his brother Gustavo Adolfo were orphaned when very young and taken into the care of their maternal uncle and aunt. Valeriano's uncle Joaquín, also a painter, was his first master, as he was a teacher at the School of Fine Arts of Seville. He remained in his workshop until 1853. In 1861, he married the daughter of an Irish sailor who had settled in El Puerto de Santa María, Winnefred Coghlan, but the marriage came to a sudden end and Valeriano had to take charge of their two children.

Valeriano moved with his children to Madrid in 1862, and took up residence with his brother, who had been living in the capital for some years. Awarded a pension in 1865 by the Ministry of Public Works, he toured Soria, Aragon, Navarre and the Basque Country in order to identify the character types, costumes and customs of those regions and so paint scenes in that genre. With the advent of the new political situation in 1868, he lost part of his pension, and so was forced from then until the end of his life to contribute as a draughtsman and a writer to various publications: *El Museo Universal*, *El Arte en España* and *La Ilustración Española y Americana*, and from 1870, together with his brother Gustavo Adolfo, *La Ilustración de Madrid*.

Dominguez Bécquer also painted portraits, with the one of his brother Gustavo Adolfo standing out as an emblematic example of Romantic portraiture (Museo de Bellas Artes de Sevilla). However, his identity lay mainly in genre scenes and *costumbrismo*. There are preserved works with scenes taken in the Amblés Valley near Ávila, in El Burgo de Osma, and in the surroundings of El Moncayo in Aragon. The scene we present now belong to the type of painting in which Dominguez Bécquer combines his knowledge of popular costume with an almost arcadian rural landscape. His youngsters have the Murillesque air so typical of 19th-century Sevillian painting, and he moreover shows himself in this composition to have been a good painter of still lifes.



Antonio de BRUGADA VILA

(Madrid, 1804–San Sebastián, 1863)

Coastal View at Sunrise

Coastal View at Dusk

Undated

Oil on canvas, a pair

66.5 × 91 cm, each

Both signed: "A. Brugada"

PROVENANCE: private collection, Madrid

A painter devoted fundamentally to marine views, Antonio de Brugada had his first training at the Academy of San Fernando in Madrid, where he was a pupil from 1818 to 1821. He settled in 1823 in Bordeaux, where he completed his apprenticeship under the auspices of Francisco de Goya, with whom he had a deep friendship during the master's last years in that city, and the influence of Jean Antoine Théodore Gudin. It is the latter who should be considered his true master, responsible for Brugada's choice of devoting himself to the marine genre in both its varieties: maritime history painting, and seascapes in themselves (ARIAS ANGLÉS: 1979, p. 40-52; 1989).

In paintings like the ones that concern us here, Brugada produced broad panoramic views from the coast with a predominance of warm colours and a gradation of tones towards a horizon rendered with a highly effective *sfumato*. This was the type of work he exhibited at the Spanish Artistic and Literary Lyceum in 1838, or ten years later at the Academy of San Fernando (he then presented another pair of marines entitled *The Miracle of the Fishes* and *The Storm Becalmed*). He also participated in the National Exhibitions of 1854 and 1858 with *Episode of the Naval Combat of Lepanto*, a picture which received an honorary commendation and was acquired by the Government for 1,000 *reales* for what was then the Museo Nacional de Pintura, and with the pictures *Effect of the Setting Sun on the Coasts of Catalonia* (honorary second-class medal) and, four years later, *View of the Tower and Mouth of the Port of Pasajes*.

Brugada's works are scattered around a large number of private collections. The Fundación Santamarca provides the main focus for the conservation and study of his oeuvre (Arias Anglés: 1980, p. 14-18 and 78-83), while the public institutions that hold some of his work include Patrimonio Nacional, the Museo Naval in Madrid, the Museo Nacional del Prado, the Museo Provincial de Valencia, the Real Academia de San Fernando, the Ayuntamiento de San Sebastián and the Museo de Pontevedra.



Antonio de BRUGADA VILA
(Madrid, 1804–San Sebastián, 1863)
View of Pau
1844
Oil on canvas
88 × 125 cm
Signed: "A. de Brugada 1844"

PROVENANCE: private collection, Madrid



It is well known that Antonio Brugada's work was conditioned by his lifelong political commitment. A lieutenant in the National Militia of Madrid during the Liberal Triennium (1820-1823), and a supporter of the constitutional government, he was imprisoned and persecuted by the absolutists. This was why he fled in 1823 to France, where he remained in exile for a period of eleven years. It was then, in Bordeaux, that he met Goya and became his firm friend until his death in 1828. Brugada kept the master informed of the news from Spain, since in spite of his self-imposed exile, he travelled continually to Madrid. There, in January 1829, he married Rafaela Costa y Bonells, the granddaughter of Jaime Bonells, the doctor of the Duchess of Alba. While she remained in Madrid, he would return to Bordeaux, where he had a marital relationship with another woman, Marguerite Fany Brosse (ARIAS ANGLÉS: 1989, p. 29-56).

In France, Brugada painted Bordeaux and its surroundings. He also painted Pau, as shown by another canvas painted in 1844, and various coastal locations in South-West France which he must have frequented during his frequent comings and goings between Madrid and Bordeaux. His skill as a landscapist had earned him the recognition of his colleagues at the Academy of San Fernando in 1841, when he was appointed as an academician by merit in this genre. In the year that he painted this view of Pau, he meanwhile received the honorary appointment as court painter to Isabella II, and was also made a knight of the Order of Isabella the Catholic and of the Royal Order of Charles III (PANTORBA: 1980, p. 67-74).

Genaro PÉREZ VILLAAMIL y DUGUET
 (El Ferrol, A Coruña, 1807–Madrid, 1854)
Ideal View of a Street in Seville with a Bell Tower
 Ca. 1833
 Oil on canvas adhered to cardboard
 30.9 × 22.5 cm
 Signed: "G. P. de V."

PROVENANCE: private collection, Madrid

The son of Manuel Pérez Villaamil and Maria Dughet, Genaro entered the Military College of Santiago, where his father was a teacher, at the age of five. Between 1819 and 1821, he moved to Madrid and studied at the University College of San Isidro el Real. In 1823, he joined the army of the liberal government. During the pro-absolutist invasion of the Hundred Thousand Sons of Saint Louis, he fought against the troops of General Lauriston at Sanlúcar la Mayor. Villaamil was wounded in battle and taken prisoner. The incident completely changed his destiny, though not because of his severe wounds but because he began during his convalescence to attend the classes of the painter José García.

Abandoning his military career after his release, Villaamil remained in Cadiz until 1830, the date of his first paintings. After a brief spell in Puerto Rico to paint decorations for the Teatro Tapia in San Juan, he settled in Madrid, where he frequented the literary gatherings of 'El Parnasillo' at the Café del Principe and established connections with writers (Mesonero Romanos), poets (Zorrilla) and painters like Antonio María Esquivel and José Gutiérrez de la Vega. In 1833, he undertook a journey through Andalusia during which he met the Scottish artist David Roberts, an encounter that undoubtedly marked his career and influenced a style that was to prove crucial for the development of the landscape genre in Spain (ARIAS ANGLÉS: 1986, p. 18-30; HOPKINS: 2021).

This view of a street with a bell tower in the background follows a compositional scheme that Villaamil used frequently from this moment on, and is directly related to the *View of the Giralda in Seville from Calle de la Borceguinería* (Madrid, private collection), signed and dated in Seville in 1833, which means it may be a preliminary study or a somewhat larger (82 × 61 cm) idealised ricordo of that work. Later, in 1835, he painted two other similar compositions representing Calle de San Pedro and Calle del Estudio in Madrid, two canvases on a slightly smaller scale (20 × 16 and 20 × 15 cm respectively) whose technique resembles ours.



Genaro PÉREZ VILLAAAMIL y DUGUET
(El Ferrol, A Coruña, 1807–Madrid, 1854)
View of the Church of San Francisco de Betanzos
Ca. 1849
Oil on tin
44 × 32 cm

PROVENANCE: private collection, Madrid
EXHIBITIONS: Madrid, 2019, *Después de Goya. Maestro del Romanticismo español*, Jorge Juan Gallery, cat. 9
LITERATURE: *Después de Goya. Maestro del Romanticismo español*, 2019, p. 15

Villaamil started to plan his publication entitled *España Artística y Monumental* (Paris: 1842–1850, 3 vols.), one of the greatest enterprises for the dissemination of the Spanish architectural heritage, in the late 1830s, with the assistance of Patricio de la Escosura in the writing of the texts. From then on, he started to travel all over the Iberian Peninsula thanks to the Marquis of Remisa's financial support for the enterprise, making large numbers of drawings in preparation for the illustration of the work (ARIAS ANGLÉS: 1986; SÁNCHEZ DÍAZ: 2006, p. 103–112).

These drawings, both loose and bound in sketchbooks, constitute a singular and highly testimonial corpus that reveals how these monuments have been transformed with the passage of time. This is the case of the church of San Francisco in the town of Betanzos, near La Coruña, whose interior is seen in a pencil drawing dated 1849, preserved at the Museo Nacional del Prado (D005360). This allows us to locate Villaamil at that particular time and place, which makes it reasonable to assign the same date to our tin plate. Moreover, the Museo Lázaro Galdiano holds another drawing of Betanzos made at the same date which shows the church of Santiago (inv. 10042).



Genaro PÉREZ VILLAAMIL y DUGUET
(El Ferrol, A Coruña, 1807–Madrid, 1854)
Fantastic Landscape
1851
Oil on canvas
49,5 × 38 cm

PROVENANCE: private collection, Madrid

Much of Pérez Villaamil's importance in the panorama of Spanish art lies in the role he played in the evolution of the landscape genre. From his position at the Academy of Fine Arts of San Fernando, he constantly vindicated landscape within the hierarchy of the Academy through its assemblies, and at the same time, as a teacher, he preached by example to his young pupils, transmitting a vision of nature transformed by his monumental and literary interpretation of architectures and landscapes. The same can be said of his pupils at the Painting Section of the Artistic and Literary Lyceum, where he set his example from his Chair in Ancient Architecture.

Villaamil maintained the use of repertoires of prints as the principal source of his compositions, relativising direct contact with nature and privileging the individual imagination in his paintings. Nevertheless, many of his fine and precise drawings sincerely portray the monumental or natural reality of views and landscapes that interested him. This previously unpublished work shares fully in the romantic and monumental vision he championed. Centred on the imposing silhouette of a ruined castle surrounded by a golden twilight, it can be said to be exclusively the fruit of his lyrical imagination, particularly in view of the fact that it was conceived for another painter, Federico de Madrazo, whose aesthetic principles were completely opposed to his own, and to whom he must have presented it as a sample of his artistic thought and a summary of his pictorial wisdom.



Eugenio LUCAS VELÁZQUEZ
(Madrid, 1817–1870)
Battle Scene
1852
Oil on canvas
56 × 41 cm
Signed and dated: "E. Lucas 1852"

PROVENANCE: private collection, Paris



Lucas Velázquez is without a doubt the Spanish Romantic artist who best understood the art of Goya, becoming the principal and most passionate follower of Goya's universe after the death of the great Aragonese painter, whose essence he managed to assimilate to the point where the correct attribution of certain little-known works becomes difficult. Mentioned since the 19th century as Eugenio Lucas Padilla or Eugenio Lucas 'the Elder' of Alcalá de Henares, he was actually born in Madrid on 9 February 1817. He began his training at the Academy of San Fernando, but was discontented with the strictness of academic teaching, preferring to study the great Spanish masters directly by making several copies of Velázquez and Goya at the Museo del Prado (GAYA NUÑO: 1948; PARDO CANALIS: 1976; ARNAIZ: 1981 and 1984).

Lucas then threw himself into the universe of Goya, with imaginative creations in which he recreated fantastic visions, scenes of the Inquisition, witches' covens, pilgrimages, manolas and bulls, all subjects derived from the Aragonese genius. An extremely prolific painter, he managed to express these formulae while experimenting with abstraction and landscape through drawing – his famous 'splashes' – and small and medium-format paintings peopled with small figures. This *Battle Scene* is a good example that also shows the expressive capacity of colour in his painting.

Eugenio LUCAS VELÁZQUEZ

(Madrid, 1817–1870)

A Couple of Majos

A Group of Majos

1861

Oil on tin, a pair

32 × 19 cm, each

Both signed: "E. Lucas 1861"

PROVENANCE: private collection, Madrid



The *majo*, a character type that feeds directly off the imagery of Goya, constitutes a section of its own in the production of Eugenio Lucas. It is always the most picturesque and anecdotal aspect of the *majo* that is stressed through the theme of gallantry, an expression of 18th-century amorous custom. He habitually represents couples of young *majos* whose attitude and gesture is reinforced by the colouring to heighten their sensuality. In the meantime, it should be mentioned that numerous works in Lucas's production are painted in oil on tin plate, once more in imitation of Goya. Indeed, it became one of this prolific painter's most usual supports, so that when Eugenio Lucas Villamil, his son born in 1858 of his relationship with Francisca Villamil, continued his father's legacy by imitating his profession and style, he used the support as one of the tools of this imitation.

Vicente POLERÓ y TOLEDO

(Cádiz, 1824–Madrid, 1911)

View of the Monastery of San Lorenzo de El Escorial

1855

Oil on canvas

46 × 76 cm

Signed and dated: «V. Poleró / 1855»

PROVENANCE: private collection, Madrid



Vicente Poleró y Toledo was born in Cadiz on 5 April 1824. He was married to Camila García (Alcoy, ca. 1835–Madrid, 1902), as we know from the inscription on her portrait by Luis de Madrazo at the Museo del Prado (inv. P004481), and together they had at least two daughters. It has been mentioned that he had his first artistic training in Cadiz, but the fact is that the only documentation relating to this period is that which records his passage through the Academy of San Fernando in Madrid (MORALEDA GAMERO: 2019, p. 317-340). As a painter, he occupies a discreet place in the history of the art of the period, winning some honorary mentions in the national Fine Arts competitions of 1860 and 1866. However, he is recognised above all for his work as a restorer, theorist and historian.

In 1853, Poleró published his *Arte de la restauración* (Art of Restoration), the first treatise to be published in Spain on painting restoration understood as an independent discipline (DÍAZ MARTOS: 1972, p. 85-89; PERUSINI: 2018, p. 15-40). The absence of previous manuals and treatises on restoration, with the exception of a few isolated references in general treatises on painting, put our artist at the forefront of conservation, and so he was rapidly employed by the Real Museo de Pintura y Escultura, whose director was then José de Madrazo, as auxiliary restorer in the Restoration Room, although he attained a post of greater responsibility some years later. From 1854 to 1857, Poleró was sent to the Royal Monastery of San Lorenzo de El Escorial to restore the paintings preserved there. During that period, he intervened many of the paintings at El Escorial, and he concerned himself with locating and drawing attention to ignored works, carrying out historical and critical studies of the painting collection at El Escorial and housing them in places suitable for their conservation. He also had time for painting, as demonstrated by the view we present here, which was probably taken from the vantage point of the Chair of Philip II or its vicinity.

1. Vicente Poleró y Toledo, *Arte de la Restauración. Observaciones relativas á la restauración de cuadros*. Madrid: Imprenta M. A. Gil, 1853.

Francisco LAMEYER y BERENGUER

(Puerto de Santa María, Cádiz, 1825–Madrid, 1877)

Cantabrians and Romans

Ca. 1850–1860

Oil on canvas

70 × 106 cm

Signed: "F. Lameyer"

Inscribed on the frame: "Cantabros y Romanos"

PROVENANCE: private collection, Madrid

EXHIBITIONS: Madrid, 2019, *Después de Goya. Maestro del Romanticismo español*, Jorge Juan Gallery, cat. 23

LITERATURE: *Después de Goya. Maestro del Romanticismo español*, 2019, p. 29

An illustrator, engraver, painter and sailor, Francisco Lameyer enrolled at the Academy of Fine Arts of San Fernando in about 1840, regularly attending its sessions of life drawing, plaster and colouring. During the early years of his career, he did a large number of illustrations, especially between 1841 and 1848, for both novels and periodical publications. During that period, Lameyer joined the navy, to which he remained attached from 1843 to 1861 as an officer of the administrative corps. In 1849, he embarked on the steamer *Lepanto* with his friend Serafín Estébanez Calderón, remaining on board for a year and a half and taking part in General Fernández de Córdoba's expedition in aid of Pope Pius IX. After resigning, Lameyer continued his travels through different Mediterranean countries, which explains why his oeuvre includes a great many paintings of an orientalist nature.

The work we present now is thematically related to those "paintings inspired by historical scenes related to Saguntum, Numantia, and the struggles between the Cantabri and the Romans, episodes of the Reconquest," to which Félix Boix makes reference in his pioneering study on Lameyer (BOIX: 1919, p. 12–13; MARTÍNEZ RODRÍGUEZ: 2007, p. 242). On the same subject, there are several preserved drawings related to battles and celebrated episodes in the history of Spain: *Taking of a City*, *Numantia*, *Invasion of the Barbarians*, *Las Navas de Tolosa*, *Battle of the Egyptian Crusades*, and a preparatory drawing for the canvas *The Battle of Uclés* (whereabouts currently unknown) preserved in the Museo Nacional del Romanticismo (inv. CE0519). Surprisingly, there are only two such canvases, *The Defence of Saragossa* (Museo do Chiado, Lisbon, inv. 0097) and *The Battle of Uclés*, which makes our work of special importance for an understanding of this thematic group.



Francisco LAMEYER y BERENGUER

(Puerto de Santa María, Cádiz, 1825–Madrid, 1877)

Caravan in the Desert

Ca. 1865–1870

Oil on canvas

41 × 60 cm

PROVENANCE: Félix Boix (1858–1932); private collection

LITERATURE: Madrid, 2019, *Después de Goya. Maestro del Romanticismo español*, 2019, p. 15



As we have pointed out, orientalist scenes and historical subjects stand out significantly in Lameyer's pictorial production, but he also painted a fair number of *costumbrista* scenes, as well as some portraits and religious pieces. Recognisable in his orientalist paintings is both the mark of Eugène Delacroix and the direct influence of his friend Mariano Fortuny, with whom he visited the cities of Tangier and Tetouan in Morocco. Martínez Rodríguez lists nearly twenty works in this genre in his doctoral thesis, the most outstanding being *Interior with Moors* and *Assault on a Jewish Quarter* (both in the Museo Nacional del Prado, inv. P004394 and P004395), the *Caravan in the Desert* at the Museo Nacional del Romanticismo (inv. CE0517), *Moors Running the Gunpowder* at the Museo Lázaro Galdiano (inv. I1544), and *Napoleon in Egypt* (private collection; MARTÍNEZ RODRÍGUEZ: 2007, p. 208 ff.).

In this *Caravan in the Desert*, Lameyer resorts to a simple pyramidal composition in which he circumscribes a group of travelling nomads made up of women, men, children and camels, which are carrying all their belongings. Like the painting preserved at the Museo del Romanticismo, the tones are predominantly warm, with an outstanding use of the gamut of yellows, earth colours and oranges to render the atmosphere of an arid and rocky desert.

Francisco SANS CABOT
 (Gerona, 1828–Madrid, 1881)
*Fortune, Chance and Madness Distributing their
 Benefits Around the World* (sketch)
 1871
 Oil on canvas
 40 × 33 cm
 Monogrammed: "FSC"

PROVENANCE: private collection, Paris



Initially trained as an apprentice silversmith at the School of Fine Arts in Barcelona, Sans Cabot changed direction and decided to become a painter, moving to Paris in 1856 to follow the teachings of Thomas Couture (REYERO: 1994, p. 1207-1215). He went to Rome in 1858, and from there sent three pictures to the National Exhibition of Fine Arts. One of them, *Luther*, was acquired by the State for the Museo Nacional de la Trinidad (now in the Museo Nacional del Prado, inv. P005634). After this brief stay in the Eternal City, he settled in Madrid (CARRERAS Y CANDI: 1922).

From that moment, he devoted himself to portraiture and to decorations for a large number of palaces, though never ceasing to present works at the National Exhibitions. In 1873, Sans became the director of the Museo del Prado after the resignation of Antonio Gisbert, a post he held until his death in 1881, and in 1875 he was inducted to the Royal Academy of Fine Arts of San Fernando. In his work, it can be appreciated how he gradually loses the grandiosity of the historical language of his first compositions to acquire a much more expressive or decorative character. This is the case of *Fortune, Chance and Madness Distributing their Benefits Around the World* (Museu d'Art, Gerona, inv. 250.234), his entry for the National Exhibition of 1871, for which he made at least two sketches. One of them, unpublished to date, is that which we present now.



Ricardo BALACA y OREJAS-CANSECO
(Lisbon, 1844–Aravaca, 1880)
Teresa Vergara, the Artist's Wife
1873
Oil on canvas
49,5 × 32,5 cm
Signed and dated: "R. Balaca / 1873"

PROVENANCE: private collection, Madrid



The son and brother of painters, Ricardo Balaca was born in Lisbon in 1844 while his father, José Balaca, was living there in exile. After an initial training with them, his family was able to return to Madrid, where he attended the Special School of Painting at the Royal Academy of Fine Arts of San Fernando (OSSORIO Y BERNARD: 1975, p. 63-66). Between 1858 and 1866, he took part in the National Exhibitions with battle scenes for which he won various honorary commendations, and in 1862 he presented *The Battle of Almansa*, which was then acquired by the State (Museo Nacional del Prado, inv. P004189). Between 1872 and 1876, during the Third Carlist War, he went to the front to make a large number of drawings for the War Ministry. These were used to illustrate the daily reports in journals like *Ilustración Española y Americana*, *Crónica de la Guerra* and *Academia*.

Although a specialist in military history painting, this did not prevent him from painting the portrait of King Amadeo I in 1871, and, together with his brother Eduardo, from taking part in the decoration of the now vanished church of El Buen Suceso in Madrid. Balaca portrayed his wife Teresa Vergara on at least two occasions, using a small and intimate format. One is that which we now present here, and the other is preserved at the Museo Lázaro Galdiano (inv. 07537). Born in Alora (Málaga) on 7 September 1852, Teresa Vergara Domínguez was orphaned at the age of two and brought up by her uncle and aunt, the ambassador Teófilo Buligni y Timoni and his wife Ángela. She married Balaca at the age of 18, and they had two children, Eduardo and Cristina. Widowed at 27, she died in Madrid at the age of 84 (PARDO CANALÍ: 1961, p. 55-56).



Eduardo BALACAY OREJAS-CANSECO
(Madrid, 1840–1914)
The Death of the Count of Villamediana
1889
Oil on canvas
32.5 × 24 cm
Signed and dated: "E. Balaca / 1889"

PROVENANCE: private collection, Madrid

Like his younger brother Ricardo, and at the bidding of his father, Eduardo Balaca took part recurrently in the National Exhibitions of Fine Arts, in his case from 1858 until 1895 (Pantorba: 1980, p. 372). Unlike his brother, however, he specialised in portraiture, and was chosen in 1867 to paint the Infanta Maria de las Mercedes in Seville, a work that won immediate recognition at court and earned him the post of official portraitist when the Infanta came to the throne as the wife of Alfonso XII (painting preserved at the Museo de Historia de Madrid, inv. 00012.516). Besides the king and his wife, Balaca portrayed various members of the court and several civil servants, politicians and other artists. To mention only a few, these include *José Avrial y Flores* (1888), *Álvaro Gómez Becerra*, *Laureano Figueroa*, *Joaquín de Ezpeleta*, *Miguel Marqués* and *The Count of Mirasol*. He also took part in the decoration of the Ateneo in Madrid, and worked with Ricardo on the dome of the church of El Buen Suceso. Moreover, he made copies of pictures that portrayed important figures of Spanish history so that they would appear in the Iconographic Museum, a project that never bore fruit. They include *Saint Teresa of Ávila*, *Miguel de Cervantes Saavedra* and *The Count of Campomanes* (Museo Nacional del Prado, inv. P003437, P003440 and P003441; OSSORIO Y BERNARD: 1975, p. 63).

The death of the Count of Villamediana is one of the most legendary episodes in the history of the Habsburg court. The event involved Juan de Tassis (1582-1622), 2nd Count of Villamediana, a dissolute gentleman of rash conduct who rivalled Philip IV himself in matters of love. He is attributed with a romance with Queen Isabella of Bourbon, and with a dispute between the monarch and himself for Francisca de Tavora, a lady at court. There are many versions of the provocation that unleashed the king's wrath, but what is for certain is that the Count of Villamediana died on 21 August 1622 as a result of an attack by a man with his face muffled up who shot him through with the bolt of a Valencian crossbow. Like his contemporary Manuel Castellano, who depicted the same episode in 1868 and presented the work at the National Exhibition of 1871 (Museo Nacional del Prado, inv. P003925; Díez: 1988, p. 96-109), Balaca shows the moment when the corpse of the count is discovered by the church of San Ginés. Unlike him, however, he sets the scene at night.



NOTABLE
SALES



Rafael TEGEO DÍAZ
(Caravaca de la Cruz, Murcia, 1798-Madrid, 1856)
Virgin of the Goldfinch
Ca. 1825-1828
Oil on canvas
89 × 77.5 cm

Acquired by the State for the Museo Nacional del Romanticismo in 2017



Vicente LÓPEZ PORTAÑA
(Valencia, 1772-Madrid, 1850)
Maria Isabel de Borbón, Queen of the Two Sicilies
Ca. 1831
Oil on canvas
110 × 78 cm

Acquired by The Fitzwilliam Museum, Cambridge (MA) in 2015



Federico de MADRAZO y KUNTZ
(Rome, 1815–Madrid, 1894)
George William Frederick Villiers, 4th Earl of Clarendon
Ca. 1835–1837
Oil on canvas
105 × 78 cm

Acquired by Fundación María Cristina Masaveu Peterson in 2016



Federico de MADRAZO y KUNTZ
(Rome, 1815–Madrid, 1894)
Sabina Seupham Spalding
1846
Oil on canvas
203 × 133 cm

Acquired by the State for the Museo Nacional del Prado in 2014



I



II

Genaro PÉREZ VILLAAAMIL y DUGUET
(El Ferrol, A Coruña, 1807-Madrid, 1854)

Fifteen views of Madrid:

I The Puerta del Sol with the Post Office and the Mariblanca Fountain

II The Royal Palace seen from the Paseo de la Virgen del Puerto

III The Plaza de la Paja with the Bishop's Chapel, the Palacio de los Vargas and the Church of San Andrés in the background

IV The church of San Francisco and the Palace of Osuna from Calle Segovia

V The Manzanares river with the wooden bridge of San Isidro and, in the background, San Francisco el Grande and the Royal Palace

VI The Gate of Segovia

VII The Paseo del Prado with the Apollo Fountain

VIII The General Hospital and the Manzanares course from the Observatory

IX The entrance of the Botanical Garden and two of the Four Fountains of the Paseo del Prado

X Interior of the collegiate church of San Isidro el Real

XI The Paseo de la Virgen del Puerto and the entrance to the Casa de Campo

XII The parish of Santa Cruz

XIII A Walk (Paseo de la Florida? Paseo de la Virgen del Puerto?)

XIV The riverside of Manzanares, apparently from the mountain of Principe Pio

XV The Camino Real (El Escorial? La Granja?)

Oil on tin (15)

13 x 18 cm, each

Acquired by the Museo de Historia de Madrid in 2016



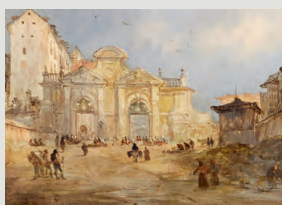
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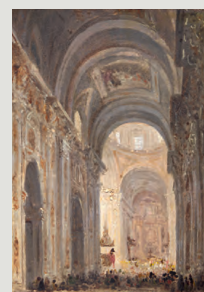
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VIII



IX



X



XI



XII



XIII



XIV



XV



Federico de MADRAZO y KUNTZ
(Rome, 1815–Madrid, 1894)
Josefa del Águila Ceballos, luego marquesa de Espeja
Ca. 1852–1854
Oil on canvas
210.5 × 126.5 cm

Acquired by Alicia Koplowitz y Romero de Juseu in 2018,
for subsequent donation to Museo Nacional del Prado



Antonio María ESQUIVEL y SUÁREZ DE URBINA
(Seville, 1806–Madrid, 1857)
*Raimundo Roberto and Fernando José, sons
of S.A.R. the Infanta Josefa Fernanda de Borbón*
1855
Oil on canvas
146 × 104 cm

Acquired by the State for the Museo Nacional del Prado in 2016



Eugenio LUCAS VELÁZQUEZ
(Madrid, 1817-1879)
Shipwreck
1855
Oil on canvas
109 × 139.5 cm

Acquired by the State for the Museo Nacional del Romanticismo in 2017

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Acknowledgments:

Claudio Aguirre, Carmen de Arróspide, Beatriz Barandica, Javier Barón, Condes de Bernar, Asunción Cardona, Luis Marino Cigüenza, Joaquín Cortés, José Luis Díez, Víctor Garrido, Jorge Gómez-Acebo, Silja Götz, Lotta Hanson, Gonzalo Hernández, Adelina Illán, Fundación Cristina Masaveu, Carolina Miguel, Jaime Narváez, Mauricio Narváez, Carlos G. Navarro, Fernando Ramajo, Rafael Romero, Eufemio Simón, Alfonso de Urbina y Marcos Villanueva XXIII.

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Conde de Aranda 24, principal. 28001, Madrid

Publisher: Caylus
Project director: Alejandro Martínez
Design: Jaime Narváez
Photo: Joaquín Cortés
Typesetting and color separation: La Troupe
Illustration: Silja Götz
Printing: Estudios Durero, S.L.
ISBN-13: 978-84-09-36672-9



This book was printed on
December 31, 2021 in Zamudio